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A LINK WITH THE PAST.

The transmission of intellectual traits from generation to generation is a subject that has engaged the attention of many writers. The researches in this field of Mr. Francis Galton, for example, are widely known, and, while they cannot be said to have formulated anything like a psychological law of intellectual heredity, they have contributed many side-lights to the illumination of the subject. There are probably no better illustrations of this kind of inheritance than are afforded by the annals of New England. There are many cases in which intellectual leadership became a family tradition, and in which inherited distinction carried with it, as the most sacred of obligations, the mandate to keep the torch alight. Since for over two centuries the best thought of New England was devoted to religious ends, the most conspicuous examples of our intellectual aristocracy are to be found in the ranks of the clergy; although, in later generations, education, statesmanship, and even literature proved to be suitable channels for the diversion of energies which, in their ancestral manifestations, had mainly served the purpose of the Puritan theology. It would be deeply interesting to collect the cases in which the minister's calling descended, from father to son, through four, five, six, or even more generations; it would be deeply interesting, also, to inquire into the number of cases in which the forceful intellects of our own time have sprung from roots first planted in the churches of Colonial New England. The resulting exhibit would constitute a peerage of the sort unknown to Burke; it would exemplify that peerage of the intellect which alone deserves the respect of rational men.

The family of the Mathers, distinguished for four generations, is the example that will first occur to the great majority of persons whose attention is once directed to this subject. But other families are almost equally striking, and a moment's reflection will add to the list the names of Winthrop, Hale, Lowell, Dana, Dwight, and Adams. We doubt if the history of any European country, or of England itself, can make as remarkable a showing of the persistence of intellectual force as is made in the history of New England by the families already named, and the others that might be named with them. The ways of heredity are past finding out in the present state of our knowledge, but it may fairly be said that descent from one of these famous stocks creates a reasonable presumption that the descendant will be found possessed of much more than the average mental vigor, and will be pretty likely to do something toward maintaining the tra-

dition of his ancestry. In such a descendant the manifestation may possibly take a perverted form, and will probably take a form that would have startled his Puritan forbears, could they have foreseen it; but the transmitted strain will contrive to express itself in some fashion, although it may not be in such fashion as to attract widespread attention.

We have been led to these reflections by news of the death, two days before Christmas, of William Ellery Channing, the dean of American letters for a number of years past, and a distinguished member of a family quite as remarkable as those which have already been mentioned by name. For three generations, the Channings have been represented in American literature. The name was first made famous by the great Unitarian divine, William Ellery Channing (1780–1842). The foremost American theologian of his day, and one of the stoutest fighters against the evil of slavery, his influence as a thinker was felt all over the world, and his books were translated into many languages. His brother Walter (1786–1876) was a physician by calling, a professor at Harvard, and a writer of many kinds of books. A third brother, Edward Tyrrel (1790–1856), was the Harvard professor of rhetoric and oratory to whom so many of our nineteenth century writers have paid their tribute of affectionate memory. In the second generation of Channings, we find William Henry, the son of a fourth brother of the three named above, and distinguished as the Unitarian clergyman who succeeded Martineau in his Liverpool pastorate. Then comes William Ellery Channing, 2nd (1818–1901), the son of Walter, and the occasion of the present article. To this generation also belongs William Francis, a distinguished physician and scientist, the son of the great divine. The third generation carries the family tradition for literary distinction down to our own years, being now represented by Professor Edward Channing of Harvard University, whose historical work is well known. He is the son of William Ellery, and his cousin, Mrs. Grace Ellery Channing-Stetson, a poet of creditable achievement, is the daughter of William Francis Channing.

The second William Ellery Channing, who died the other day at the age of eighty-three, had been a resident of Concord off and on for nearly sixty years. As the husband of a sister of Margaret Fuller, as the close associate of Emerson, Thoreau, and Hawthorne, and as one of the best-known American poets of half a century ago, his life linked the twentieth century with a past that now seems remote indeed, not so much for the years that separate us from it as for the changes that those years have brought in our national ideals. Although he broke the silence as recently as 1886 with a poem on John Brown, his work was mainly done nearer fifty than fifteen years ago, and many who took note of his death the other day must have learned at the same time with no little surprise that he had lived on into the new century. How completely he belongs to the far distant past may be illustrated by the fact that it was nearly sixty years ago that Poe contributed his contemptuous review of Channing to "Graham's Magazine," accusing him of exhibiting the vices of transcendentalism, and of having been "inoculated with virus from Tennyson," or, in other words, of having "adopted and exaggerated that noble poet's characteristic defect, having mistaken it for his principal merit."

Of the justice or injustice of Poe's charges the reader may be allowed to judge from the present reproduction of the "Hymn of the Earth," one of Channing's best and most typical poems.

"My highway is unfeatured air,
My consorts are the sleepless Stars,
And men my giant arms upbear, —
My arms unstained and free from scars.

"I rest forever on my way,
Rolling around the happy Sun;
My children love the sunny day,
But noon and night to me are one.

"My heart has pulses like their own,
I am their Mother, and my veins,
Though built of the enduring stone,
Thrill as do theirs with godlike pains.

"The forests and the mountains high,
The foaming ocean and the springs,
The plains, — O pleasant Company,
My voice through all your anthem rings!

"Ye are so cheerful in your minds,
Content to smile, content to share:
My being in your chorus finds
The echo of the spheral air.

"No leaf may fall, no pebble roll,
No drop of water lose the road;
The issues of the general Soul
Are mirrored in its round abode."

In this poem, the Emersonian influence is clearly distinguishable, but there seems to be no evidence of a Tennysonian inspiration. Something of the latter, however, may possibly be traced in the following stanza from another poem, which is also noteworthy for containing

the one verse of Channing that has gained currency as a "familiar quotation."

"I am not earth-born, though I here delay;
Hope's child, I summon infiniter powers,
And laugh to see the mild and sunny day
Smile on the shrunk and thin autumnal hours;
I laugh, for hope hath happy place with me,—
If my bark sinks, 'tis to another sea."

The list of Channing's writings includes the "Poems" of 1843–47, and the following volumes of verse: "The Youth of the Painter," "The Woodman," "Near Home," "The Wanderer," "Eliot," and "John Brown." Two volumes of prose are "Thoreau, the Poet Naturalist," and "Conversations in Rome." It is stated that Channing has left much manuscript material which may eventually see the light.

JOHN BURROUGHS AS PROSE WRITER.

As Mr. Burroughs's tale of work is now very considerable, and is little likely to be materially increased, we may offer some notes of general appreciation of his theme and style.

Mr. Burroughs's true theme is bird-life. Never has lived a man more intimate with birds than he. "A friend of mine," he says in "Riverby," "picks up Indian relics all about the fields; he has Indian relics in his eye. I have seen him turn out of the path at right angles, as a dog will when he scents something, and walk straight away several rods, and pick up an Indian pounding-stone. He saw it out of the corner of his eye. I find that without conscious effort I see and hear birds with like ease. Eye and ear are always on the alert." The intensity of his devotion may sometimes lead him to exaggerate their likeness to humanity, as when he remarks: "Birds show many more human traits than do quadrupeds. That they actually fall in love, admits of no doubt; that there is a period of courtship, during which the male uses all the arts he is capable of to win his mate, is equally certain; that there are jealousies and rivalries, and that the peace of families is often rudely disturbed by outside males or females, is a common observation." But I have myself seen an English hen-sparrow holding a cock by the top-knot, and dangle him clear off his feet while her friends punished him with violent peckings.

The charm in bird-life is that they live, unlike us, in all three dimensions; at least, they go up and down by no such clumsy contrivances as stairs or elevators. Haunting realms as yet unconquered by man, they bewitch us with their grace; but clip their wings, and their poetry vanishes. Not the ostrich, but the eagle, fires the imagination. The flight of birds does not receive as much attention from Mr. Burroughs as it might; although he is conversant with all their melodies, and his very best writing is on this theme. But are not birds singers because they are flyers? Quickly and often hid from mates and companions, they acquire the far-reaching fetching calls which are musical notes. Hence the sweetest singers are not the large birds, or sea birds, or prairie birds, but small birds of the dense forest, as thrushes, warblers, and vireos.

Next to birds, Mr. Burroughs is most felicitous in characterizing rustic life, animal and human, and general aspects of nature, seasonal and diurnal. Mark this fine sketch of March weather:

"This was a typical March day, clear, dry, hard, and windy, the river rumpled and crumpled, the sky intense, distant objects strangely near; a day full of strong light, unusual; an extraordinary lightness and clearness all around the horizon, as if there were a diurnal aurora streaming up and burning through the sunlight; smoke from the first spring fires rising up in various directions; a day that winnowed the air, and left no film in the sky. At night how the big March bellows did work! . . . The stars all seemed brighter than usual, as if the wind blew them up like burning coals. Venus actually seemed to flare in the wind."

At its best, the style of Mr. Burroughs is eminently clear, simple, and forcible. It disdains mere polish and urbanity, but it has a pleasant rustic tartness. The quiet, peace, and mildness of the countryside envelope and pervade; the simplicity and rurality of Petrarch and Seneca prevail. High distinction, power, passion, imagination, are lacking; but we find much hard Yankee shrewdness and common-sense. His muse is pedestrian, and often trudges; yet his absolute genuineness, honesty, and modesty are so refreshing and engaging that we are charmed.

I believe that Mr. Burroughs conceives himself of an order diverse from Thoreau, and critics generally distinguish them; but my impression is that he affiliates more closely with Thoreau than with any other author. While Mr. Burroughs has not the mordant genius, or the stern ever-haunting idealism, or the craftmanship of Thoreau, still he often writes in Thoreau's vein; but a single passage in illustration must suffice.

"One spring morning five swans flew above my barn in single file, going northward — an express train bound for Labrador. It was a more exhilarating sight than if I had seen them in their native haunts. They made a breeze in my mind, like a noble passage in a poem. How gently their great wings flapped; how easy to fly when spring gives the impulse! On another occasion I saw a line of fowls, probably swans, going northward at such a height that they appeared like a faint waving black line against the sky. They must have been at an altitude of two or three miles. I was looking intently at the clouds to see which way they moved, when the birds came into my field of vision. I should never have seen them had they not crossed the precise spot upon which my eye was fixed. As it was near sundown, they were probably launched for an all-night pull.

They were going with great speed, and as they swayed a little this way and that, they suggested a slender, all but invisible, aërial serpent cleaving the ether. What a highway was pointed out up there! — an easy grade from the Gulf to Hudson's Bay."

This is Thoreau to the life, in its concise and noble simplicity. We might well suspect it of being an extract from the "Journals."

The importance of naturistic writers, among whom Mr. Burroughs has a notable place, cannot, of course, be compared with that of the humanistic; for humanism is the real goal of man, and naturism but a mere sidepath. Dr. Johnson was right in regarding Fleet Street as more interesting than Greenwich Park. Naturism, as a cult and code and vocation, distracts man from the city; that is, from civilization (*civis*). But as an avocation, the study of bird-life contributes to a noble and broad love of all life, and those who have stimulated this study have a real function in humanism. Mr. Burroughs does this. He inducts us into a real intimacy with bird-life in all its sweet intensity, its ceaseless, eager, vehement activity, — birds are never, like beasts and men, mere loafers, — and he does this without scientific assumption, without moonshiny speculation, and without literary finery.

H. M. STANLEY.

COMMUNICATION.

"PROVEN" FOR "PROVED."

(To the Editor of THE DIAL.)

The mail of every week, if not every day, brings to the writer assurance of the growing use of what is for him a most distressing perversion of our good old English speech. The latest offense is in Admiral Schley's bill of exceptions to the majority findings of the board of inquiry: "Which was *proven* by an overwhelming weight of testimony." Not long ago a contributor to THE DIAL was in fault: "Herein is the immortality of the poet Tennyson *proven*"; and in the current issue of one of our better magazines, another magazine which has to its credit long years of high usefulness begins an advertisement: "During the year just passed, . . . has *proven* more fully than ever." Again, in an editorial in what may, perhaps, be called our leading weekly, there appeared last week: "But that America has as yet no considerable class of such men is *proven* by varied evidences." The inflectional ending *en* for the past participle is an old English form, and is admissible only in the case of verbs which have retained it. *Prove* comes from the Latin through the French, and, like other foreign verbs, has had only the form *proved* for both past tense and past participle. The use of *proven* is a silly affectation of an unreal archaism. The rhetorics are all against it. Lewis says, "*Proven* is a Scotch legal term." Kittredge says, "The past participle *proven* should be avoided." This sort of instruction will have but little effect, if we are constantly to have before us such weighty examples to the contrary.

L. W. SMITH.

Tabor, Iowa, Dec. 22, 1901.

The New Books.

THE MAKING OF AN AMERICAN.*

Jacob Riis, reporter, philanthropist, reformer, author of "How the Other Half Lives," needs no introduction to the nation whose ideals he could scarce honor more highly than he has done in calling his autobiography "The Making of an American."

The most striking quality of his book is undoubtedly its artless frankness, which is at first in equal measure appalling and delightful. But before one has read far, he agrees unqualifiedly with that wise friend of Mr. Riis's who told him, when he was hesitating over the first chapters of his reminiscences, "to take the short cut and put it all in." She evidently knew her man, understood the absolute unity of purpose that ran through every act of his life, and felt how fatal it would be should his readers miss seeing that here is a man whose house of life has no back doors and no alley windows. The whole of Mr. Riis is in his book, then, and the real Mr. Riis. He is "speaking right on" in words that have no fictitious limelight glare about them, and little of the grace of artful manipulation; but they are plain-speaking words, whose charm is that they are instinct with the thrill and throb of life, with the joy of labor and the pathos of joy. "The Making of an American" is the work of a man who deals not with words *per se*, but with the things behind the words. It is the work of a man, too, who never forgets his past in his present, nor loses sight of his defeat because he has turned it into a victory. So the second remarkable thing about Mr. Riis's book is that every page of it is alive.

And why did the son of a Danish schoolmaster in the sleepy little old town of Ribe, want to become an American? Because Elisabeth, now his "silver bride," had jilted him, out of respect to her father's very natural scruples about his eligibility as a son-in-law. Here was a boy who seemed to have no sense of the fitness of things, who preferred carpentry to schooling, and who during the short time he had spent at his books had been interested in no study but English, and that only in order to read Charles Dickens's paper, "All the Year Round." In view of what followed it was very fortunate that the Riis family sub-

*THE MAKING OF AN AMERICAN. By Jacob A. Riis. Illustrated. New York: The Macmillan Co.

scribed to "All the Year Round." The boy Jacob's first years in America were difficult enough without the additional hardship that absolute ignorance of the "American language" would have involved.

He landed in New York at the age of twenty-one, with the vaguest notion of what he meant to do next, but with plenty of youthful assurance that Providence would provide for him somehow, if he only gave her a fair chance.

"Of course I had my trade to fall back on, but I am afraid that is all the use I thought of putting it to. The love of change belongs to youth, and I meant to take a hand in things as they came along. I had a pair of strong hands, and stubbornness enough to do for two; also a strong belief that in a free country, free from the dominion of custom, of caste, as well as of men, things would somehow come right in the end, and a man get shaken into the corner where he belonged if he took a hand in the game. I think I was right in that."

The confirmatory sentence comes easily now, but his trust in the ultimate justice of a democracy must have been strained well-nigh to breaking in the six years' struggle that followed. The first two years were spent literally in taking "a hand in things as they came along," — in putting up miners' huts on the Allegheny, working in clay-bank and brick-yard, as wood-chopper, trapper, hired man, carpenter, ship-builder, and peddler. Between jobs the young Dane was a homeless, often penniless, wanderer, a tramp except at heart. But he never lost hope; instead he faced life with a smile and bided his time for setting right the injustices done him and others like him. He tells of one awful night spent in a station house in New York City, when he was robbed, and the only friend he had in America, a little black-and-tan terrier, was maliciously killed before his eyes.

"The outrage of that night became, in the providence of God, the means of putting an end to one of the foulest abuses that ever disgraced a Christian city, and a mainspring in the battle with the slum as far as my share in it is concerned."

Thus Mr. Riis made acquaintance with Mulberry Street and the Five Points, in a fashion that was later to give sting and poignancy to the police-reporter's attitude toward them. To these years also can be traced his ambition to be a reporter. Writing of his second winter in America, he says:

"It was about this time that I made up my mind to go into the newspaper business. It seemed to me that a reporter's was the highest of all callings; no one could sift wrong from right as he, and punish the wrong. In that I was right. I have not changed my opinion on that point one whit, and I am sure I never shall. The power of fact is the mightiest lever of this or of any day. The reporter has his hand upon it, and it is his grievous fault if he does not use it well."

Jacob Riis has apparently wasted very little time changing his mind. It would take too long to tell how he won Elisabeth through sheer conviction that he could not do without her, and how for a precisely similar reason, by the hard road of under-pay and over-work, he finally got a staff appointment at Police Headquarters, on the New York "Tribune."

Now began the real work of his life, for which everything hitherto had been a sort of preparation. Mulberry Street was his chance both from a professional and a philanthropic point of view. There were hostile police to circumvent and rival reporters to beat; there were all the woes of the Other Half to be reported in the big sense — which is always Mr. Riis's sense — of the word. He prayed that he might do his work well and then he "dived in," bent on exploiting the facts in which he trusted, determined to tell each story of shame and crime so that beneath the "foulness and the reek of blood" his readers might "see its meaning, or at all events catch the human drift of it."

In this spirit he began his career as police-reporter. On its professional side it immediately resolved itself into "a ten years' war," out of which the despised "Dutchman" came with what he tells us is the only renown he ever coveted, "that of being the 'boss reporter' in Mulberry Street." The "battlesome account" of those stirring days is full of good stories of the ups and downs, the set-backs and triumphs, of the fray. The one perhaps which best proves Mr. Riis's oft-repeated assertion that the true reporter is a man of power, having absolutely nothing in common with the ubiquitous, sensation-loving nuisance who sometimes bears the name, is the story of his famous trip up the Croton water-shed. The printed report of what he saw, confirmed by photographs, made a sensation, but it was not sensational. It was fact, and the result was an unpolluted water-supply for New York City. Incidentally the disclosure of the imminent possibility of a cholera epidemic was one of the biggest "beats" on record.

"Beats" alone, however, did not satisfy Mr. Riis; he remembered his dog and he wanted to settle with Mulberry Bend, through which he walked home between one and four o'clock every morning.

"There were cars on the Bowery, but I liked to walk, for so I saw the slum when off its guard. The instinct

to pose is as strong there as on Fifth Avenue. It is a human impulse, I suppose. . . . But at 3 A. M. the veneering is off and you see the true grain of a thing. So, also, I got a picture of the Bend upon my mind which so soon as I should be able to transfer it to that of the community would help settle with that pig-sty according to its deserts. It was not fit for Christian men and women, let alone innocent children, to live in, and therefore it had to go. So with the police lodging-rooms, some of the worst of which were right there. . . . The way of it never gave me any concern that I remember. That would open as soon as the truth was told. The trouble was that people did not know and had no means of finding out for themselves. But I had."

Delightfully Platonic, this trust in the power of truth to make men free; but it is not advanced as a general proposition, and it was justified. There were those who had ears to hear — the Charity Organization Society, the City Health Department, the King's Daughters, the various social settlements and tenement commissions, above all President Roosevelt of the Police Board and the rest of the Strong administration, — and they put themselves at the other end of the line, the organized, administrative end, whose value Mr. Riis fully appreciated, though he never meddled with it much.

"To represent is not my business. To write is; I can do it much better and back up the other, so we are two for one. . . . I value the good opinion of my fellow-men, for with it comes increased power to do things. But I would reserve the honors for those who have fairly earned them, and on whom they set easy. They don't on me. I am not ornamental by nature."

Nor did he care to be ornamental. Always a worker, he wished to be known as one who worked well; after that to avenge the death of a little black-and-tan dog. This, it seemed to him, could best be done by letting light and air into the slums whose spiritual darkness and foulness had killed his dog, — by bringing to them the flowers of the fields, by planting small parks there to be bits of God's country in a godless place, by establishing decent schools and pleasant play-grounds, which are the children's rights. How he "sat up with his club," the fact, until these reforms were achieved, is the story that makes up the last half of his autobiography.

"I would not have missed being in it all for anything." That sentence strikes the keynote of the impression which Mr. Riis's book leaves with the reader. If its frankness and virility are singular, no less so is its unassuming optimism, its keen sense of the joy of combat, of the infinite interest and inestimable value of a life lived honestly and with purpose. Every journalist who is weighted with a sense of the futility of newspaper work, passing, as it does, into innocuous desuetude with the next "extra," should read this book. He can scarcely fail to get from it an inspiration that will make him view his responsibilities in their largeness and take up his "club," the fact, with new purpose to wield it well. But the thesis has a wider application. To "hitch your wagon to a star," to make cosmic connections, to see each little day as an important item in a big account, is a philosophy that will ennoble every worker. And Mr. Riis's contribution to its literature is of special value because he shows its practical bearing, freights it with no isms nor ologies, combines it with a very human sense of the importance, not of martyrdom, but of success; and best of all, perhaps, tinges it with a delightful sense of humor. His quality as a humorist and a charming *raconteur*, with a full fund of racy anecdotes about himself and his friends, each reader must enjoy for himself. It has been the purpose of this review to show the motives which made his game of life seem worth while to him, and, from his point of view, gave his autobiography its excuse for being.

EDITH KELLOGG DUNTON.

THE FINANCIERING OF THE CONFEDERACY.*

There has been a sort of poetic glamor cast over the struggle for "the lost cause" which has fascinated the mind of even so matter-of-fact a man as the economic historian. This is doubtless a partial explanation of the fact that while great portions of the economic and financial history of "the United States of America" are almost untrodden fields, so conscientious an investigator as Professor Schwab has undertaken the task of furnishing us with a careful and comprehensive study of the financial and industrial history of the short-lived "Confederate States of America."

The economic history of the Confederacy centres about the efforts made by Southern statesmen and financiers to secure the means of carrying on the war. Under the wisest administration of fiscal affairs, this would have been a most difficult problem. The desire to prove the advantages of slavery as an industrial system had led *ante-bellum* writers in the

*THE CONFEDERATE STATES OF AMERICA, 1861-1865. By John Christopher Schwab. (Yale Bicentennial Publications.) New York: Charles Scribner's Sons.

South to boast of the wealth of the Slave States and to compare the resources of this part of the country with those of the North, to the invariable detriment of the latter. The fact remains that the South was industrially far weaker than the North, and such resources as she did possess, in her agricultural lands and her slaves, were unfitted to bear the strain of a long war or to furnish to the government the income necessary to prosecute the struggle. Memminger of South Carolina, who was selected by President Davis as the first Secretary of the Treasury, and whose name is likely to be as permanently identified with the Confederate fiscal policy as that of Chase is with the fiscal policy of the Federal government at this time, was not fitted either by training or ability for the position which he occupied; and his administration met with no considerable success. Perhaps no man could have made a success of Confederate finances under the circumstances, and with the ideas in regard to finance then prevailing among the people; but Secretary Memminger cannot entirely escape the responsibility for the fiscal policy actually adopted.

"We miss in him the ability to foresee the inevitable consequences of the measures he proposed, and the power to assume leadership by winning the confidence of the Congress and their coöperation in framing a policy that should have secured the fullest use of the resources of the South instead of one that dissipated and deranged them. A financier of like talent to that of the Southern military leaders would doubtless have conducted the affairs of the treasury with more success."

In accordance with the usual practice of modern governments, the Secretary and Congress planned from the very first to place more reliance on loans than on taxes, — though it is important here to note that, in making provisions for the first loan, the Confederate Congress voted that an export duty be laid, the proceeds of which were consistently devoted to the payment of the interest on these early bonds. As a consequence, these bonds all through the war were quoted at a higher figure than the later issues. The first loan of $15,000,000 was successfully floated, though it caused a suspension of specie payments in certain quarters.

The inevitable issue of Treasury notes began on March 9, 1861, and from this time on this measure was frequently resorted to. Intended at first as only a temporary expedient, it soon became almost the sole reliance of the Treasury for funds to carry on the war. That this would be the inevitable outcome, the experience of other governments had clearly shown; yet some excuse may be found for the Secretary and Congress in the fact that this was the most popular as well as the expected method of raising the revenue. Bonds did not prove popular, and, while a produce loan attempted during the first year of the war met with some success as a means of raising revenue, it led to a demand on the part of the cotton planters, who were unable on account of the blockade to market their crop, that the government should purchase the entire cotton crop in Treasury notes made legal tender. Memminger at first hesitated, but, finally convinced that this measure would result in the complete ruin of the credit of the government, he advised against it. Before the end of 1861, the Confederacy was irretrievably committed to the policy of forced loans, in the shape of non-interest-bearing Treasury notes, as the chief fiscal reliance of the government. Apart from an insignificant customs duty, no provision had been made for taxation.

The year 1862 brought no improvement in the condition of affairs or in the methods pursued by Congress and the Secretary. No taxes were levied, and further issues of notes were resorted to. Futile efforts were made to prevent the currency from becoming redundant, by making the notes and bonds interchangable. This only increased the redundancy; for debtors wished notes to pay debts, and bonds were exchanged for the notes. Finally, in September, a sweeping provision was made which allowed the issue of bonds and notes to an unlimited amount whenever needed to pay government expenses. Strenuous efforts were made to borrow abroad on the security of the cotton and tobacco secured from the produce loans; and these efforts met with some success, though, as the speculation in cotton grew, the planters were unwilling to part with their cotton in exchange for the bonds. Agents of the Confederate government were sent to Europe, and in December, 1862, two of these agents succeeded in floating bonds on the basis of cotton as a pledge. The bonds could be exchanged for cotton delivered within ten miles of a railway station within the Confederate States during the war. The French banking house of Erlanger & Cie. took the work of floating a loan of $15,000,000, and would have liked to have a larger loan, so great was the demand for cotton in Europe. In spite of the risky character of the investment, the "London Economist" rated these bonds higher than Federal

securities, and the fifteen millions of dollars were subscribed five times over. The quotations went as high as 95; but after the Federal victories of 1863 the price fell. Years after the war was over, the foreign holders of these bonds had their hopes raised that the bonds would be redeemed by the government of the United States, or by that of some Southern State, or from funds of the Confederate government supposed to be in some bank in Europe. The loss to European investors in these bonds, Professor Schwab estimates at $9,750,000; while the profits to the Confederacy he considers to have been not more than $1,283,980.

The failure of note-holders to convert their notes into bonds led Secretary Memminger to recommend, and Congress to pass, certain measures intended to make funding compulsory, and which virtually meant repudiation. The measures did not accomplish their purpose, and the decline in the value of the notes was much more rapid. Funding soon ceased. Prices in 1863 and 1864 rose to prodigious figures. In this latter year, Congress, acting on the advice of both President Davis and Secretary Memminger, began an admitted violation of contracts, and actual repudiation, by taxing out of existence the notes which their holders refused to exchange for bonds. This measure, which caused the complete wreck of the Confederate credit, failed of its purpose — the prevention of a further fall in prices. Memminger resigned in June, and was followed by Secretary Trenholm, who sought in vain to restore public confidence by advocating the repeal of the repudiation measures and the adoption of a policy of raising revenue through taxation. Congress refused to adopt these recommendations, and the closing days of the Confederacy are marked by the creation of a large floating debt and by government speculation in specie, while little attempt was made to keep up the arrears.

In the matter of legal-tender legislation, the Confederate government avoided the mistaken policy of the government at the North, no Confederate Congress having actually adopted this expedient. It would be wrong to refuse credit to whom it is due, and it is due to Memminger in this instance to state that he strenuously opposed a legal-tender act in 1861, and again in 1862; and it is also proper to credit the Confederate Congress with having steadfastly refused to be carried away by the same arguments as at this time convinced Secretary Chase and the Northern Congress. Candor compels the further statement, however, that the fact that no other currency than the Confederate notes existed in the South made the supposed gains from a legal-tender act much less than in the North. The legal-tender acts of various Southern States, and the desperate funding measures of the Confederate Congress in 1863 and 1864, make it highly probable that the same Congress would have adopted a legal-tender act if there had been any hope of raising the value of the depreciated notes by so doing.

Instructive, entertaining, almost amusing, is the history of the Confederate currency and its effect upon prices. Whether or not it was the only fiscal resource that could have been employed by the Confederate government, it is certainly true that it was the one adopted in response to public demand; and that it was public demand, as well as fiscal exigencies, that caused one issue of notes to follow another. In March, 1865, the gold dollar was worth $65 in Confederate currency, while the rise in the currency price of commodities was in most cases even greater than the rise in the price of gold. Professor Schwab has made a careful study and comparison of both Northern and Southern prices during the war; but the results of his investigation, best shown in his tables, cannot be adequately given here.

The example set by the central government in the matter of note-issue was imitated by the State governments in the South, by the municipal corporations, and even by private corporations and business firms. Added to these issues were counterfeit notes, the genuine notes shading off into the counterfeit so that the issue of the latter was scarcely resisted and but little condemned. It is perhaps the most unfortunate consequence of the issue of an irredeemable paper currency, that this deviation from the path of strict business integrity on the part of the government is reflected in the lowering of the moral tone of the people. The redundant currency in the South encouraged speculation, and speculation encouraged gambling of all sorts. Gambling was prevalent in all the large cities as well as in the army, and other kinds of vice accompanied it.

"Ruffians, thieves, and prostitutes abounded, and vice in every form became common. The South from this point of view does not present an attractive picture, which is only matched by the description of the social conditions prevailing at the time of similar upheavals in other countries, — for instance, in France during the last decade of the eighteenth century."

It is pleasant to be able to record that in a time when business morality was at a low ebb, and both the law and public opinion favored the debtor class, especially if the creditor happened to be a Northern man, not all debtors took advantage of the opportunity offered of escaping the payment of their obligations. The bankers and merchants of New Orleans deserve especial mention for having refused to repudiate their contracts, and for insisting on paying their obligations to their Northern correspondents in full. M. B. HAMMOND.

THE SECRET OF SHAKESPEARE.*

Years ago, Lowell, writing about Shakespeare, implied an apology in the title of his essay, "Shakespeare Once More"; and yet books are still being written about the world's master-poet without our having yet come to the feeling that the subject is exhausted. In the latest contribution to the study of his message and his art, "What is Shakespeare?" by Professor L. A. Sherman of the University of Nebraska, the problem of reaching an understanding of his significance for us, of making him potent as an element in our culture, is approached in an altogether new fashion. It is the author's belief that Shakespeare is not for the student alone, but as well for all who will put themselves in the way of receiving his inspiration. If this is true, the problem becomes at once a question of training in insight; since certainly, without some sort of preparation, the great mass of those who are reading to-day will not enjoy Shakespeare. Neither will they, or the special student, enjoy him if they are to come to an understanding of him only through detailed explanation from someone else. Pleasure in any literary product comes, not in knowing, but in divining; not in reaching a conclusion, but in following the steps to the conclusion.

Professor Sherman's book, then, is not an attempt to explain Shakespeare, to find in him new depths of wisdom, to make us see the man afresh in his work. It is, instead, an attempt to make it possible for the reader — any reader — to come into direct personal relations with Shakespeare without the intervention of an interpreter. Following out this purpose, Section I. is given to a brief discussion of the subject; after which, in Section II., there comes a running interpretation of the spiritual significance and the art of "Cymbeline." Professor Sherman's scholarly sureness, his keenly psychological gift of analysis, his ready grasp of the spiritual potency of character and dramatic situation, find here very satisfying expression. The treatment of the play, extending to over a hundred pages, is as full, as minutely critical, as sympathetic and human, as anyone could well wish. All this is, of course, in the way of preparation for what the reader is afterwards to do for himself with other plays. The discussion takes up such matters as might or should come into the mind of any discerning reader, — matters of real human interest, not questions of date, or of position in the order of development of Shakespeare's powers, or of other things that have a curious interest only. At every step the reader learns how to divine by following the process of divination in another.

Sections III. and IV. are concerned with a much less exhaustive treatment of "The Winter's Tale" and "Romeo and Juliet," it being assumed that with a little help the student can now realize Shakespeare's ultimate meanings for himself, and find pleasure in so doing. Section V. takes up the question of "Shakespeare's Dramatic Art," illustrating it in the main from the handling of character and plot in "Macbeth." We have been made to feel something of Shakespeare's greatness as an artist in the preceding pages; but here this becomes more luminously real. It is a part of the moving power of Professor Sherman's handling of his theme, that human interest, vital meanings, and technical skill of the artist, are brought before us together as accordant elements of one supremely great literary whole. It adds greatly to our relish of a play to follow the author as he shapes its meaning into satisfying and compelling artistic forms.

A little less than fifty pages are then devoted to "Shakespeare the Man," a showing of about all that is really known of him, written from the view-point of a charitable understanding of some of the doubtful things of his life, things which have generally been interpreted in less kindly fashion. This, and the two concluding sections of the book on the "Groupings of the Plays" and "Personal Study of the Plays," are in the way of direct giving of information, but it is information which the reader may properly wish to gain at second-hand. Time spent in acquiring it for

* WHAT IS SHAKESPEARE? By L. A. Sherman. New York: The Macmillan Co.

one's self would be given to consideration of externals, not to getting at the heart of Shakespeare. An appendix contains questions on "The Winter's Tale," "Romeo and Juliet," and "Twelfth Night," of the sort which the author has made familiar to English teachers throughout the country.

It will be at once apparent that the book is a working tool for students and inquirers, rather than an effort to make literary capital out of a great heritage of the English race. If it were to be read merely for its own sake rather than for its helpfulness, the plan of treatment might very properly be criticised, since the different subjects are more or less detached, and they certainly do not follow one another in any definite order of logical development or of increasing interest. Indeed, the concluding portions seem to be, even more than was needful, a gathering up of unrelated matters which it may merely be convenient to have at hand. In comparison with such a work as that of George Brandes, it of course seems incomplete; the rich glow of the latter, its showing of a brilliant life giving expression to the greatest range of poetry shaped from the most varied experience, is lacking. But only the scholar familiar with all that Shakespeare wrote can follow Brandes with steady and intelligent interest. The reader who wishes to obtain at second-hand as much knowledge of Shakespeare as he can in a short time, or who would satisfy his soul with a string of gracefully phrased sentiments and critical opinions, will be disappointed in the book. There are other books that serve such a purpose better; but for the earnest reader really desirous of coming to fellowship with the world's greatest mind, we have had few books more truly helpful.

LEWIS WORTHINGTON SMITH.

RECENT AMERICAN DIPLOMACY.*

The two books reviewed in this article deal with timely and pressing issues in an interesting way, and, in some instances, from different if not opposite points of view.

Mr. Henderson's work, which may be first considered, is an exposition of five "questions": The Fur Seals and the Bering Sea Award, the Interoceanic Canal Problem, the United States and Samoa, the Monroe Doctrine, and the North East Coast Fisheries.

It is made clear by the author that in the Bering Sea controversy the United States, under color of Russian imperial documents, partly forged, vainly asserted the right to appropriate a vast expanse of open navigable ocean, in total conflict with the motive and reason of its great struggle in the early part of the century for the freedom of the high seas of the world. By the arbitrators we were convicted of numerous wrongful and violent visitations and captures on the public seas, inflicted upon the ships and crews of a friendly power — the power against which, in 1812, we had declared war for similar acts of invasion against ourselves. "It is to be regretted," says Mr. Henderson, "that in this matter the United States should have appeared before the tribunal and the civilized world in the unfortunate light of taking a step backward in order to resuscitate and reclothe a defunct doctrine." That the United States, by cession from Russia, could take nothing in the main oceans not the common possession of all nations was a decree of the arbitrators fully justified in American organic law and international practice.

As to our relations with Samoa under the Berlin Treaty of 1889, it is said that their history reveals the first genuine instance of departure from a time-honored policy of non-intervention in the domestic affairs of alien nations. Elsewhere it is shown, as was shown a hundred years before, that this rule of non-intervention is based upon a fundamental principle of the American State. In this novel treaty entered into with Great Britain and Germany, it is said that the signatories assumed the responsibility of policing the internal affairs and external relations of a people "not accepted as members of our Union and in whose interests we had, as a nation, not the least concern." We are told in rapid and lifelike narrative of the inevitable incidents of this form of world-power. We read of many flag-raisings, some by American consuls and naval officers, some by Germans, and others again by the greatest of all flag-raisers, the British Empire. We read of a great British firm, personifying, for the time being, the "interests" of that Empire; also of a still greater commercial body styling itself Godeffroy and Company, a largely capitalized German concern in its later state boasting the rather comprehensive corporate name of the *Deutsche Handels- und Plantagen- Gesellschaft für Süd-*

* AMERICAN DIPLOMATIC QUESTIONS. By John B. Henderson, Jr. New York: The Macmillan Co.

THE FOUNDATIONS OF AMERICAN FOREIGN POLICY. With a Working Bibliography. By Albert Bushnell Hart. New York: The Macmillan Co.

see-Inseln zu Hamburg. It would seem that upon the appearance of this ponderous example of organized wealth among those tropical palm-groves the primacy of Germany in the trio of depredators became a mere question of time. In the sequel the time proved to be ten years. But for that decade of impossibility, sorrow, and bloodshed, we read of many confusions and outbreaks, intensified by independent or coöperative fusillades and naval bombardments of the sea coast Samoan villages. The end of our share of this triangular pandemonium was accomplished, as had been its beginning, by an exercise of the treaty-making power. The treaty of 1899 is a diplomatic document which a repentant American statesman might peruse with a mournful sigh of relief. Mr. Henderson refers to it as marking "the final episode of American complicity in Samoan affairs." Even Professor Hart thinks "the Colonial system as applied in Samoa farcical"; and he says also that "the United States has for more than a hundred years been a great Colonial power without suspecting it." The existence of this century of colonial power is explained further on in Professor Hart's book.

Mr. Henderson is moved to give us this entire treaty of 1899, with its signatures by our Secretary of State and the German and British Ambassadors Extraordinary and Plenipotentiary. We have hardly space for the surmise that our Secretary probably demanded and secured the insertion of Article III. in which is embodied the Golden Rule of Diplomacy, Equal Rights to All the signatory confederates. The chief value of Samoa as one of our diplomatic precedents must always be found, not in our military and mercantile successes over the weak and defenseless, not in the promotion of "interests" which followed or preceded the flag of our country, but rather in the deeply impressive moral lesson that neither vanity nor passion nor yet self-interest could suffice to postpone longer the necessary measure of retreat from an unprincipled invasion. To those who think they find in flowers culled from the anthologies of history a surer precept for human guidance than that felt in the impulse of the personal conscience, the epic of our Samoan Colony will read as something deeper than a farce. That colonization was tried in Samoa and found wanting is also history, and might have been foretold upon elementary canons of divination.

The topic to which Mr. Henderson gives the largest attention is not Samoa, but the Monroe Doctrine. These are among the conclusions reached by him: In reality the doctrine was only a new name for the right of self-protection; a principle as old as man himself, called into expression by apprehension of European aggression in the Americas. "The Spanish possessions were in revolt and offered a tempting field for the exploitation of European arms. The American people were impressed with a sense of danger in every European advance"; the doctrine "voiced that apprehension in a way that satisfied every American citizen." The author feels no apprehension that our people will not remain "alert and watchful of their own interests." "Higher principles than devotion to the Monroe Doctrine will guide — principles of an organic law upon which the Monroe Doctrine is founded and of which the Monroe Doctrine was but a single expression."

In Professor Hart's "Foundations of American Foreign Policy" is presented a conception of America as a "World Power" very different from that implied, if not asserted, by Mr. Henderson. The first care of the author is to disprove the groundless charge of "isolation." The truth concerning the accusation is fearlessly retold. We are not, never have been, isolated. The question when and how to exercise American influence in the counsels of the nations has never been one of prerogative, but of expediency reserved to the judgment of our public men. The key to our foreign policy is not in any formula or maxim of statecraft, but in deep principles of human interest. Our diplomatic history shows that "the government has never hesitated to assert itself anywhere on the globe if its interests seemed sufficient." "In such a crisis as that of 1898, therefore, the United States took no new position, but re-asserted what history shows had never been abandoned — the place of a world-power." "All the discussion on the future policy of the United States really comes down to the question whether it is to the National interest to go far afield in new enterprises." The author considers our recent military operations against Spain as "justified by national interest." True, at first sight they appear "abnormal." "To seize islands, to subvert long-established colonial governments," "to distribute dynamite shells among malcontents"— all these exercises of our "latent prerogatives in international concerns" seem to many minds to have been "an aggressive departure from our National Policy." This to the author is an unhistorical error. We

Americans live so fast "that we run away from our own history." To recall the absent-minded reader to his own country he is pointed to the "precedents," more than sixty in number, of "actual or authorized use of force outside our National jurisdiction." These instances, including the War of the Revolution, the War of 1812, and every other big or little American war, are apparently made the basis of the inference that the War of 1898 was not "abnormal."

There is among Professor Hart's other suggestive titles a chapter upon "Brother Jonathan's Colonies." The author asks: "What is the essential conception of a colony? Is it anything more than a tract of territory subordinate to the inhabitants of a different tract of country and ruled by authorities wholly or in part responsible to the main administration instead of to the people of their own region?" Since 1784, we have always had such colonies side by side with us as the ruling nation, "only we have chosen to call them 'territories.'" Thus Illinois and many others of our States were once "Colonies." If so, it would seem that they must have been colonies in the special sense in which the ruler abdicates in advance. By many this generalization of the term "colony" will be deemed a forced one.

Professor Hart's work is a revised collection of recent magazine articles and is supplemented by an index and a bibliography likely to be of great use to those seeking information upon the momentous questions of vast human interest recently and suddenly projected upon the field of American public and private life. As ever before, the first to arrive on the ground have been the experts and specialists. The larger masses, we may suppose, will move more slowly and more surely at their own chosen time.

GEORGE L. PADDOCK.

HENRIK IBSEN.*

It may be that the estimate of Dr. Ibsen made by conservative critics is fully as high to-day as it was twelve years ago, or even higher. But it is certain that he occupies a less conspicuous place in the eye of the general reading public than he once did. The waves and the billows of the novels with first editions of fifty thousand and first year sales of five hundred thousand have gone over him. The few years of distance have lessened the degrees of his arc on the horizon. Yet, of course, this does not diminish his true importance, nor give any suggestion whereby better to judge his permanent value. The high tides and the surges hide temporarily many a solid crag that will look out for centuries above the fluctuant waters.

But the fact that we are beginning to get away slightly from the first fever of the great Norwegian's triumph, out of the clutches of the Ibsen cult, suggests that the time is at hand when rational judgments can be formed, when the average person may trust himself to investigate and have an opinion for himself. Whether Dr. Ibsen will be one of the true literary immortals, one among the select few, may still be an open question in the minds of well-informed and critical persons. But there can be no question that he has been a tremendous force in modern literature during the last half of the nineteenth century, that he is a writer of extraordinary originality, and that he has reflected in his writings the peculiar phases and problems of latter-day men and society. This means that no well-informed person can afford to be without a reasonable knowledge of the man and the scope and tendency of his works and a first-hand acquaintance with some portion of his product.

To this end the re-publication of Mr. Payne's translation of Jäger's literary biography of Dr. Ibsen will be welcomed. What remained of the first edition of the work, which appeared in 1890, was destroyed in the McClurg fire three years ago. This, together with the fact that six important dramas had appeared since that earlier publication, made a new edition doubly desirable. Mr. Payne has written accounts of these six later dramas, and united them into a final chapter, which brings the biography down to "The End of the History," so far as the account of the author's printed works goes.

As the title of the book indicates, this is an account of Dr. Ibsen's literary works strung in the order of their appearance upon the thread of his personal career. The accounts are just what such reviews ought to be. Perhaps they do not leave enough room for comparison among themselves and with the works of standard writers. Perhaps, too, the details of the man's life are here and there too full. But in the main these details throw light upon the dramas. Mr. Payne's translation stands

* HENRIK IBSEN. A Critical Biography by Henrik Jäger. From the Norwegian by William Morton Payne. Second edition, with a Supplementary Chapter by the translator. Illustrated. Chicago: A. C. McClurg & Co.

the excellent test that there is no conscious jolt when the reader runs from the last chapter of the original to the one which is wholly Mr. Payne's own composition. The bibliographical notes in the Prefaces are useful, and might well have been extended. One is surprised to find no allusion to Jäger's own later book, "Henrik Ibsen and his Works," which appeared in 1892.

The volume is handsomely printed and supplied with five portraits of Ibsen, one of his wife, and other illustrations.

W. H. CARRUTH.

RECENT FICTION.*

"Sir Richard Calmady" came to us heralded by so loud a chorus of praise from the other side of the Atlantic that we were prepared to give it a cordial welcome, and it was with no little satisfaction that we found its pages to number nearly seven hundred. We are of those who, recalling the ample dimensions of many a work of modern fiction, from Thackeray to Sienkiewicz, believe that a really good novel cannot be too long, and since "Sir Richard Calmady" proves itself to be a really good novel, its length counts among its conspicuous merits. "Lucas Malet" has done good work before this, upon a lesser scale,— provokingly good work, in the sense that its possibilities always seemed to be better than its achievement. At last, she has given herself full swing, and the result is a work that must be reckoned with as a contribution to serious literature. To avoid misunderstandings, we hasten to say that it is not a novel of tendency, it has no thesis to maintain, it is simply a rich picture of human life, as presented in the relations of a small group of people, the chief of whom is so abnormal an individual that it is no small triumph to have so delineated his character that sympathetic interest gets the better of natural repulsion, making us acquiesce in an outcome which at the start we should be inclined to reject as monstrous. To put it briefly, Sir Richard comes into the world horribly deformed: his lower limbs are shortened to half the natural length; his whole history is a struggle to make life seem endurable under such appallingly adverse conditions; and in the end it is made more than endurable by the love of a woman whose physical endowment is as superb as his own is defective. It is a veritable union of souls that we are by gradual but inevitable steps led to contemplate, and in that view we forget all the rest. Sir Richard's life history, as here set before us by Mrs. Harrison's admirable art, is interesting throughout all its stages. He is a winsome child, and becomes most pathetically winsome when the sense of his difference from other children first obtrudes upon his consciousness. He has all that wealth can procure, and in addition all the satisfaction that can be bestowed by social position and distinguished lineage. But these fortunate circumstances serve only to bring into greater relief the contrast between his physical disability and the mode of life which his birth offers. The mockery of it all becomes poignantly real to him as he grows to manhood, and finds that nearly all the joys of living, in the physical sense, are denied him. Although naturally generous of nature, and of fine spiritual endowment, he becomes morbid and cynical, and for a term of black years gives free rein to the baser elements of our common nature. How he is saved from these depths of self-degradation, and finally reconciled with such life as is possible for him, is the theme of the closing chapters, which are strongly moving in their power and beauty. One scene in particular is memorable. It is in the theatre at Naples; Sir Richard has just touched the nadir of his spiritual abasement, and fate brings upon him the crowning humiliation of physical insult. His brain is reeling with imminent fever, and his mental condition, as he sits in his box, is portrayed with absolute psychological mastery. This is the turning-point in his career, and when he rallies from the disease it is to grope slowly and with faltering steps upward into the light of a cleansed existence, and a renewed belief in life. It has been a hard struggle, but egoism is finally merged into altruism, and with the transformation

* THE HISTORY OF SIR RICHARD CALMADY. A Romance. By Lucas Malet. New York: Dodd, Mead, & Co.

THE BENEFACTRESS. By the author of "Elizabeth and Her German Garden." New York: The Macmillan Co.

THE SECRET ORCHARD. By Agnes and Egerton Castle. New York: Frederick A. Stokes Co.

THE TRAITOR'S WAY. By S. Levett-Yeats. New York: Frederick A. Stokes Co.

THE BELEAGUERED FOREST. By Elia W. Peattie. New York: D. Appleton & Co.

THE STRENGTH OF THE HILLS. A Novel. By Florence Wilkinson. New York: Harper & Brothers.

LET NOT MAN PUT ASUNDER. A Novel. By Basil King. New York: Harper & Brothers.

THE REAL WORLD. By Robert Herrick. New York: The Macmillan Co.

THYRA. A Romance of the Polar Pit. By Robert Ames Bennet. New York: Henry Holt & Co.

THE GREAT WHITE WAY. By Albert Bigelow Paine. New York: J. F. Taylor & Co.

THE ARGONAUTS. By Eliza Orzeszko. Translated from the Polish by Jeremiah Curtin. New York: Charles Scribner's Sons.

THE BALLET DANCER, and ON GUARD. By Matilde Serao. New York: Harper & Brothers.

THE DEATH OF THE GODS. By Dmitri Mérejkowski. Translated by Herbert Trench. New York: G. P. Putnam's Sons.

FOMA GORDYÉEFF. By Maxim Gorky. Translated by Isabel F. Hapgood. New York: Charles Scribner's Sons.

ORLOFF AND HIS WIFE. Tales of the Barefoot Brigade. By Maxim Gorky. Translated from the Russian by Isabel F. Hapgood. New York: Charles Scribner's Sons.

NANNA. A Story of Danish Love. By Holger Drachmann. Re-written in English by Francis F. Browne. Chicago: A. C. McClurg & Co.

the world becomes once more a fit place to inhabit, even for such a creature as he is. Mrs. Harrison does not gloss over the unpleasant aspects of his life, and her descriptions are often unconventional to the point of daring. But we cannot think her work open to condemnation for this lack of reticence, since its moral purpose is clearly held in view, and worked out with a firm hand. Two criticisms seem to us fair. One of them is that her hero too continually broods over his misfortune, too continually tortures himself and others by speaking of it. Terrible as such an affliction must be, it would in time find its way into the background of consciousness; it is the wont of nature to provide some sort of workable adjustment even in so desperate a case as this. The other criticism is directed to the machinery of the story. The introduction of the chap-book jingle, with its prophecy of Sir Richard's birth and fortunes, is a melodramatic feature quite unworthy of the art that has given us this sustained and impressive creation of character.

Popularity may safely be predicted for "The Benefactress," by the author of "Elizabeth and Her German Garden." Considered as a story, it is no great affair, but it makes up for the lack of plot-interest by its acute characterizations of persons and places, and by its shrewd humor. The heroine is a young English girl whose home surroundings are rather vulgar, and who escapes from her depressing English environment through the happy chance of a country estate in Germany to which she falls heiress. She visits the property with no further intention than that of inspection, but when on the spot, a fine philanthropic notion gets into her unsophisticated head, and she determines to convert her new property into a home for forlorn females with whom the world has dealt harshly, herself living with them as a sort of guardian angel. There are to be twelve of the chosen, and they are to be secured by judicious advertising, and careful sifting of the applications. When three inmates of the home have thus been secured, the plan is put in full operation, but proves a distressing failure. The atmosphere of love and sympathy which the heroine seeks to create for her charges somehow fails to develope, and she is made to suffer for a too confiding faith in human nature. Instead of fitting into the scheme of things prepared for them, the women display about every form of meanness and hypocrisy and backbiting. Things are all at sixes and sevens, and the benefactress, having learned her lesson, does not know how to escape from her unpleasant predicament. Fortunately, a neighboring nobleman provides a way of escape upon the usual terms. What becomes of the philanthropic idea after their marriage is not related, but we may imagine the outcome. Events are huddled far too closely together near the end of the story to be satisfactory, but the author has had her fling, and that is, after all, the main purpose of her book. Knowing German life as intimately as she does, her book is charmingly revealing, but we may say fairly that the disagreeable types of character upon which the author's talents are exercised seem to have been selected with a malicious sort of delight, and that they are not sufficiently relieved by characters of more attractive endowment. The book is one to make its German readers wince, and even to make its English readers feel that the society which it depicts is caricatured rather than portrayed.

"The Secret Orchard" is the work of Mr. and Mrs. Egerton Castle, which is equivalent to saying that it is artfully contrived and full of romantic charm. But it is a rather poor example of the usually exquisite craftsmanship of these writers, and will add nothing to their reputation. The trusting wife, the libertine husband, and the young woman who makes the mischief, are all familiar enough to the novel-reader, and with these three the story is almost wholly concerned. It is saved from being commonplace by ingenuity of incident, animation of manner, and a diction which has the touch of delicacy. The "secret orchard" is simply a figurative designation of the unhallowed scenes in which unlicensed love accomplishes the wreck of faith and happiness.

In "The Traitor's Way," Mr. S. Levett-Yeats tells a story of the French court and the French wars during the brief reign of Francis II. It is a vigorous narrative, replete with dramatic situations, but not very successful in sketching the historical background of the action. The hero (who tells the story) assures us at the outset that he is a traitor of the blackest dye, and his performance makes the assurance good. A book which has a despicable hero is always handicapped, and the hero in the present instance makes matters worse by the possession of a sort of conscience that compels him to insist upon his own villainy upon every possible occasion. We are bound to take him at his word, and the result is rather unpleasant.

"A woman is something fugitive, irrational, indeterminate, illogical, and contradictory." These words from Amiel are given us as the introduction to Mrs. Peattie's story of "The Beleaguered Forest," and to their concrete illustration the book is devoted. It is a story that must be wronged by any retelling, for it deals with temperament rather than action, and the character of the woman who is its central figure is delineated by an infinity of delicate touches, not by a few bold strokes. That an impulsive girl should link her fortunes with those of a morose man of middle age, already half-paretic through addiction to an insidious drug, and go off to live with him in his lumber-camp in the northern wilderness — this is the least part of the story, and yet it is about all there is to tell. What chiefly concerns the reader is the development of her character under these conditions, and it is with keen interest that we follow the process by which a strong-souled woman is shaped to take the place of an erratic and irresponsible maiden. When the term of her self-discipline is ended by the fortunate

death of her husband, and she returns to civilization with the closing chapter, we feel the satisfaction of having witnessed a deeply interesting experiment in kinetic psychology. Mrs. Peattie's book has many good qualities. Although it has chiefly to do with a morbid theme, it is rather bright than gloomy, rather high-spirited than dejected. It is also amazingly clever in its turn of phrase, so clever, indeed, that it moves in a sort of artificial world of its own, in which people are invariably witty or epigrammatic when they converse, and preternaturally subtle when they fall into the mood of reflection.

The vernacular of the logging-camp, which plays a necessary part in Mrs. Peattie's novel, reappears in the next book on our list, "The Strength of the Hills," by Miss Florence Wilkinson. Here the scene is not Michigan, but the Adirondacks, and with this common feature the resemblance ends. Miss Wilkinson's book is the ninth in the "American Novel Series" of which we have spoken on several earlier occasions, and the second volume of the series to bear a woman's name. It is a much better book than the author's earlier novel, although certain trivialities of incident weaken it not a little. The hero is a semi-educated rustic, a lumberman by vocation, and by avocation an itinerant lay preacher of the Methodist persuasion. He is rugged and sincere, but not exactly loveable. The novel gets its title from his character, and his personality dominates the action throughout. But the book is not all sombre, and many animated scenes relieve the gloom which the hero generally contrives to bring with him. In fact, we are rather glad when he is in the background, although his character affords the *raison d'être* of the writer's scheme. His sister Sararose, wayward and charming, is always a welcome presence, and the serious young woman who understands and almost loves him wins a high place in our esteem. Also, and perhaps above all the rest of its good qualities, the book is filled with the spirit of the woods and the mountains, and effectively preaches the Wordsworthian gospel upon every possible occasion.

The tenth in this same "American Novels Series" is by Mr. Basil King, and its scriptural name is "Let Not Man Put Asunder." We surmise the divorce problem from the mere sight of the title-page, but this hardly prepares us for the number of unhappy marital combinations that appeal to us for sympathy and judgment. To begin with, the hero and heroine are married and divorced, to be reunited at the very end. Meanwhile, the heroine has married another man, himself having a divorced wife living at the time. When the latter dies, he takes it so much to heart that he shoots himself, thus leaving the way clear for his second wife to return to her first husband. Meanwhile, the hero's sister has got a divorce from her English husband, and the latter straightway marries another American girl, herself the child of parents divorced early, and remarried late in life. Here is a coil indeed. The purpose of it all seems to be the inculcation of Mr. Punch's "don't," as applied to divorce instead of marriage. The sermon is not very effective, for the social difficulties of a divorced person seem to provide the chief arguments against the practice. The story has little action, and is characterized by a certain hard brilliancy. The occasional attempts to be either pathetic or tragic are made perfectly futile by the artificial nature of both theme and treatment.

It is natural to expect steady progress in the work of a young novelist of Mr. Robert Herrick's parts, and we think, on the whole, that "The Real World" indicates a real advance in his grasp upon life. A haunting sense that the shows of existence are not its reality has obsessed the minds of many poets and seers, from Plato to Shakespeare, from Omar to Kant; — as Carlyle somewhere says: "All deep souls see that." But the mind that has once detected the illusion does not rest content; it strives to construct the elements of a new world that shall have the stamp of reality. To it then comes the behest of the spirit chorus in "Faust":

> "Prächtiger
> Baue sie wieder,
> In deinem Busen baue sie auf!"

That way, no doubt, lies mysticism, but that way also lies the possibility of reshaping life in accordance with eternal truth and the divine purpose. This may seem a solemn exordium for our brief discussion of Mr. Herrick's new novel, but the work of this writer has a quality that suggests large ideas and philosophical problems. In form, the novel is essentially a biography of its hero during the years that bring him to full manhood. We believe that "Jock o' Dreams" was first thought of for a title, which would have had the advantage of indicating more clearly the personal character of the work. The hero is a youth who from his earliest years lives a life apart from its dull and vulgar environment, a youth beset by fancies, who slowly struggles upward to the light of self-consciousness and the knowledge of good and evil. He finds his real world in the moment of victory over temptation and the triumph of will over sensual impulse. The central passage of the book is so fine that we must quote it. "Out of the shadows of things, out of the broken ideals, the wooden dummies with which he had labored so many years, a world seemed to be born, a new world that was true to the touch, where he could live and work untormented by shadows. He felt the eternal conviction of will, undebatable and undemonstrable — the will that shapes and makes; the will that creates the real from the unreal; the will that out of pain and labor gives peace!" The real world is the world in which such abstractions as truth and justice and righteous living are seen to be the only things that are truly concrete, and each of us may, by a resolute exercise of the will, recreate this world for himself. There is a quite different sort of realism also to be found in Mr. Herrick's novel — the sort of literary

realism of which Mr. Howells is the typical exemplar. Some of the earlier chapters might almost be taken for the work of Mr. Howells, were it not for their lack of gentle humor and genial philosophy. Mr. Herrick's philosophy is austere rather than genial, and a somewhat deadly seriousness takes the place of humor. This we take to be a defect, as well as the fact that it is rare for one of his characters to impress us as a person of strong vitality. In a word, Mr. Herrick's work thus far seems to us over-intellectualized — a good fault, considering what most novelists expect us to put up with, yet none the less a fault of balance and of sympathy.

The unexplored regions about the poles constitute about the only part of the earth's surface that may now be exploited by romancers who wish to be absolutely untrammeled by actual fact. Central Australia, the Gobi desert, and the land of King Solomon's mines might properly be put to such use a few years ago, but exploration has now left little to discover anywhere short of the polar circles. Both of the poles have recently been chosen for the purposes of romantic fiction, the North Pole by Mr. Robert Ames Bennet, and the South Pole by Mr. Albert Bigelow Paine. Mr. Bennet's book is called "Thyra, a Romance of the Polar Pit." The hero gets there in a balloon, and finds a race of hardy Norsemen, the descendants of a daring viking leader who, a thousand years ago, found his way through the icy barrier of the North. By a strange chance, a fragment of the Gospels, translated into Old Norse, also found its way to the pole, and so we are confronted with the strange spectacle of a community, essentially heathen in tradition, yet having a polity based upon the Sermon on the Mount. The adventures of the hero and his companions are very surprising indeed. There is a love story, of course, with Thyra for its polar heroine. The narrative has no style worth speaking of.

Mr. Paine's "Great White Way," which is "a tale of the deepest South," also has little to boast of in the way of literary art, but it presents a fairly thrilling series of happenings. For the Antarctic region also proves to be inhabited by a strange isolated people, to which the explorers find their way by means of yacht and balloon. This folk is characterized by the power of thought-transference, which obviates the grosser necessity of speech. (We recall a use of the same idea in an Antarctic romance published about twelve years ago.) The greater part of the story is occupied with the process of reaching the pole, and this is really the best of the book, for the languid race who are discovered at the end of the journey are not of exciting interest. The jocular millionaire who carries out the expedition provides the book with an element of farce-comedy, but his cheap witticisms grow monotonous after a time. The love situation, in this case, is created within the limits of the exploring party, and thus dispenses with an analogue of Mr. Bennet's Arctic heroine.

Mr. Jeremiah Curtin has set out to make the American public acquainted with a new Polish novelist, Mrs. Eliza Orzeszko, whom he calls "the greatest female writer and thinker in the Slav world at present." This claim is a safe one, as far as the average reader is concerned, who is probably unacquainted with the work of any other woman writer of Russia, Poland, or Bohemia. Without venturing to subscribe to Mr. Curtin's comparative dictum, we may at least say that "The Argonauts," which he has chosen out of some forty volumes to represent the work of this accomplished woman, is a novel well worth reading, and unexpectedly strong in its portrayal of character. The Argonauts are the seekers for the golden fleece, and in our modern world they are called money kings and captains of industry. These titles are fairly descriptive of Mrs. Orzeszko's Darvid, who is the central figure in her work. He is a man of iron will, commanding personality, and an extraordinary genius for the solution of business problems. These qualities have made him enormously wealthy, but in the process of acquiring fortune, he has neglected his human duties as husband and father, and in the end this neglect recoils upon him, to the undoing of all his happiness. His suicide is the strictly logical outcome of such an existence; it takes the world by surprise, for he is at the height of his success, but the reader, who is shown what the world does not see, understands what it means to be brought face to face with the grim fact that life has been a failure in all its highest and holiest obligations. "The Argonauts" is a book that strikes no uncertain ethical note, and reveals a virile intellectual endowment on the part of the writer.

Another of the stronger women novelists of Europe is the Neapolitan Signora Serao, who is already fairly well known to our public. A recent translation gives us in a single volume the two stories, or novelettes, called "The Ballet Dancer" and "On Guard." While we have frequently expressed admiration for the longer novels of this writer, we have felt that they were somewhat overloaded, and that their excessive realism of the Zola type was a hindrance to their full effectiveness. From these two briefer studies we get a finer sense of the writer's powers, and a far greater artistic satisfaction than we got, for example, from "The Land of Cockayne." There is little here that is superfluous; the presentation is vivid, the psychology bears the stamp of truth, and the pathos is made the more moving from the very restraint used in its exhibition.

Two Russian novelists of force and originality have just been introduced to the English public. Mr. Dmitri Mérejkowski is the author of an ambitious trilogy in which he seeks to portray the conflict between Paganism and Christianity, not only in the ancient world, when these two gigantic forces literally clashed, but also in the modern world, which still finds the two terms typical of conflicting elements in human nature. According

to the author's view, both these elements are legitimate and sacred, and he seems to foresee, as a sequel to our present civilization, which treats Paganism and Christianity as opposing influences, a future civilization which shall reconcile the two in a single harmonious synthesis. The first section of this trilogy is called "The Death of the Gods," and has for its subject the career of the Emperor Julian. One can hardly miss the essential similarity between Mr. Mérejkowski's romantic treatment of the great Apostate and the dramatic treatment given it by Dr. Ibsen, in his wonderful "Emperor and Galilæan." In both cases, there is the same broad sympathy with the ideals of the hero, the same recognition of the hopelessness of his effort, and the same prophetic vision of a time when the old opposition shall no longer divide men from men, and even array the soul of the individual against itself. Certainly, Dr. Ibsen's vision of the "third kingdom" is at one with the vision of the author of this romance. We shall await with much interest the two remaining works, in which Leonardo da Vinci and Peter the Great are to be the central figures. Meanwhile, we may say of the present work that it is extraordinarily brilliant in its coloring, and successfully combines a truly vital interest with the truthfulness of scholarship.

The career of "Maxim Gorky," whose real name is Alexei Maximovitch Pyeshkoff, has been varied and picturesque. Apprenticed to one trade after another, he soon tired of them all, finding a vagrant life much more to his taste. He became a cook's boy on a Volga steamer, a laborer in a bakery, an apple-peddler, a dock hand, a porter, and a railway watchman. He has thus seen much of life in its humble aspects and on its seamy side, for his career also includes several terms of imprisonment. He was an enthusiastic reader of all sorts of books from childhood, and began his literary career by writing sketches and stories for the newspapers. Recognition was promptly accorded to his literary work, and now, at the age of thirty-two, he has become one of the most famous of living Russian writers. His "Foma Gordyéeff," now translated by Miss Hapgood, is a very disagreeable book, yet a book that holds the attention by its extraordinary power of vivid portraiture, both of the minds and the bodies of its characters. We get very near to primitive man in these pages, where the brutish instincts of mere animalism find full play. This is relieved by an occasional touch of poetry or of mystical exaltation, but the sum total of the impression is not far from disgusting.

In "Orloff and his Wife," which is a collection of Maxim Gorky's short stories ("Tales of the Barefoot Brigade"), we have evidence of the author's versatility, although the types with which he is wont to deal are generally taken from the lower ranks of life. One exception is offered by the story of "Varenka Olesoff," which is concerned with characters of education and breeding. It is the only story in the collection that we have read with genuine satisfaction, or that proclaims its writer in some sense the compatriot of Tourguénieff. Most of these pieces, in fact, are not stories at all, but realistic sketches of life, portrayals of mood, and psychological revelations.

Herr Drachmann's "Nanna," published in the popular series of "Tales from Foreign Lands," is a translation of the book called "A Paul and Virginia of a Northern Zone." It is one of the earlier and slighter works of the versatile Danish novelist and poet, but is nevertheless a charming idyl of sea-coast life. As the only one of Herr Drachmann's books thus far turned into our language it deserves a cordial welcome, and all the more so because of the exceptional grace and finish of the English in which it is reproduced.

WILLIAM MORTON PAYNE.

BRIEFS ON NEW BOOKS.

A Borgia defense.

There was a time when it seemed the tendency of historical investigation to belittle the heroes of a past generation. Either we are having the inevitable reaction, or the modern demand for novelty has caused the discovery of a more productive field in the glossing of characters reputedly debased. Whatever the cause, the student of to-day apparently delights in ferreting out undreamed-of virtues and various condoning attainments in the bad men of history. Mr. Frederick Baron Corvo has capped the climax in his "Chronicles of the House of Borgia" (Dutton). The author has unquestionably delved deep into the literature, and in particular into the church literature, of the Borgian period, and presents his gleanings in a fashion so unconventional as to add greatly to whatever interest may be felt in the subject itself. Moreover, the reader who has the courage to accustom himself to the author's amusing yet distracting use of capitals and full titles, will find in the English employed sufficient entertainment for the time spent in perusal. Either Mr. Corvo is a great master of the English language and disdains to use common words, or he is a distinguished example of the dictionary-taught foreigner. His method of treatment is as unique as is the language employed; professedly scorning a systematic arrangement of material, he skips from one topic to another with a suddenness that perplexes, yet attracts by its very freedom from restraint. It becomes an interesting study to guess where he is likely to touch next. As for the subject-matter of the book, the defense of the Borgias becomes an exceedingly easy task by the methods used. Mr. Corvo first postulates the immorality of the times, and so excuses his heroes as simply representatives of their period. This suffices for the undeniable looseness of life displayed by Cæsar Borgia, and by Alexander VI. before he was elevated to the Papacy. The historic crimes attrib-

uted to these personages the author denies altogether, basing his arguments on the non-credibility of the written accounts upon which historians have depended. These are not credible, he states, because produced either by confessed enemies of the Borgias, or by mere writers of the tittle-tattle gossip of the age; and in either one of these categories all written documents on the subject are placed. The treatment throughout is that of an argumentative partizan. Hence, the book is not scholarly, and is not convincing; but it is interesting, and as a beautiful example of the printer's art it will attract instant attention.

Lights, new and old, on South Africa.

"Ex Africa semper aliquid novi," quotes Mr. Maurice Fitzgibbon in his "Arts under Arms, an University Man in Khaki" (Longmans); but there is little new to be expected of a book that is largely given up to "explaining" why the Thirteenth Battalion of Imperial Yeomanry was captured by Christian de Wet recently. This note of explanations that do not explain has been dominant in the news from the dark continent from the beginning of the war, and it seems to be still in fashion. Mr. Fitzgibbon had an appointment in Dublin University when the call came for Imperial Yeomanry. Under the terms of enlistment, he furnished his own horse and most of his equipment, and was to be paid a few pence a week. Then he went forth to do or die. De Wet saved him the alternative. Having medical knowledge, he was placed in charge of the health of a number of his fellow-prisoners, who had broken down on the march to Pretoria from Lindley in the Orange Free State. He remained at Reitz, as chief of the temporary hospital there, until Ian Hamilton's column released him. His experiences were not unpleasant — apart from the humiliating fact of his capture; and he returned to Ireland, after seven months of military life, with his desire for gore quite abated. The book is as cheerfully written as could be expected, and will be useful to some future apologist for England. — Far more novel is the fact elucidated in "South Africa a Century Ago" (Dodd, Mead & Co.) that the Lady Anne Lindsay, who wrote that delightful ballad of "Auld Robin Gray," was married to Andrew Barnard, and that he was appointed the first secretary of the Cape Colony, by Lord Melville, through his wife's influence. Lady Anne kept up a brisk correspondence with her old friend, Lord Melville, during her stay at the Cape, from July, 1797, to February, 1801; and these letters are used to make the present volume, with an introductory memoir by Mr. W. H. Wilkins, M.A., F.S.A. The letters are charming, so far as their style is concerned: the sprightly correspondence of a witty woman of the world. From them it may be deduced that Great Britain lost no time in beginning the series of errors which still characterize her South African policy. The Dutch were antagonized, their prejudices ignored, themselves made the objects of British contempt, and an open disregard was shown of anything like a desire for a permanent alliance of interests between the two nationalities. The letters are valuable as describing in some detail the sowing of the crop of dragon's teeth which Mr. Fitzgibbon of the Imperial Yeomanry assisted in reaping.

A welcome volume from Mr. Birrell.

Mr. Augustine Birrell, Queen's Counsel and Member of Parliament, has a clientage and constituency far beyond legal and political limits; by the members of which his reports are received and approved, and though "laid on the table," are taken from it again and again. His estimates of books and men fairly deserve their vogue; their frank personal note is not touched with conceit, and they help intelligent readers to an intelligent interest and some measure of knowledge of the subjects treated. Ten of his recent "Essays and Addresses" have been gathered into a neat little volume (Scribner), uniform with his "Obiter Dicta" and "Res Judicatæ"; and those who enjoy Mr. Birrell's felicitous style and shrewd though good-natured satire will welcome this addition to the list of his books. Six of the articles (those on Wesley, Froude, Taste in Books, the House of Commons, the Reformation, and Sir Robert Peel) have already appeared in various periodicals; the other four (on the Christian Evidences, the Ideal University, Walter Bagehot, and Robert Browning) are now published for the first time. The fact that some of these were addresses delivered on "occasions" may account for their slightness of structure and lightness of treatment (*e. g.*, the address on the Ideal University); the same fact does not prevent the paper on Walter Bagehot from being a sympathetic and even profound study of one of the most remarkable writers and thinkers of the nineteenth century. Of the Christian Evidences, Mr. Birrell writes with alertness though not with flippancy, tracing the history of religious polemics in England, and noting one great change in "the growing disposition to approach the central dogmas of Christianity by the avenues of Ritual. . . . Atmosphere is a great word just now. To deny the existence of atmosphere in the realm of thought is, in my opinion, proof of blunted susceptibilities." And Mr. Birrell concludes that "We seem to be approaching a time in England when sceptics and divines may shake limp hands. The divine need no longer assert that he can compel belief or prove anything, except, experimentally, upon the sad heart of man; whilst the sceptic may as well at once admit that he has disproved nothing."

In the Western wastes.

In spite of much magazine literature in which the Indian and the army post of the Southwest fill a large place, and of ponderous tomes in which the reports of government surveys have appeared, the desert — our own great desert of the Southwest — is practically a *terra incognita* to the American public. In Professor John C. Van Dyke we have at last

a pathfinder through these wastes who does not pin Nature to a board and chart her beauties with square and compasses, but portrays her glory, her grandeur, and her mystery with an artist's appreciation of color and form and with a Nature-lover's enthusiasm for this somewhat novel and unusual part of the out-of-door world. His book, "The Desert" (Scribner), is not a work of travel, nor is it an artist's diary of two years' enforced sojourn in the desert. It is better described by the subtitle, "Studies in Natural Appearances," and is a very comprehensive discussion of the arid world in all its aspects, though never technical and always full of life and interest. First impressions of the desert landscape, the make of the desert, the incessant strife of contending forces and the inevitable triumph of silence and desolation, are all portrayed with skill and power. The mirage, the desert sky and clouds, and the wonderful color effects, are described and critically analyzed from the artist's point of view, while the scientific explanation of the phenomena is given in untechnical language. The writer is also a naturalist of very keen powers of observation. The struggle for life is here at its keenest; sharp and thorny, lean and gaunt, swift and fierce, are the favorite adjectives. The Painted Desert, the Grand Canyon, the mesas and foothills of Southern Arizona, and the mountain barriers of California, are described with equal charm. No less pleasing are the occasional glimpses of the author's personality which the reader catches from time to time in his soliloquies on art and nature, on life and destiny. The book will be a revelation to all who have seen Arizona and Sonora, as well as to many who have not seen them; and it should be in the travelling-bag of every transcontinental tourist by Central and Southwestern routes.

Woman in the Golden Ages.

The volume on "Woman in the Golden Ages" (Century Co.), which the author, Mrs. Amelia Gere Mason, says has come as a "labor of love" from her pen, is one more witness to the beautiful workmanship which love inspires. It is larger in scope than her volume on "Women of the French Salons," but, like the earlier work, is scholarly enough to be authoritative without being compendious enough to be dull. How hard it must have been for a modern woman to write of Sappho and the First Woman's Club, and frankly to admit that the secretary of that club did not engrave her minutes on stone for the benefit of her nineteenth-century sisters! Or to enter in imagination the First Salon, held by Aspasia in the house of Pericles, and not add to her page a fanciful line which might be mistaken for history! Yet Mrs. Mason has done all this. She says unmistakably, "So much we know; the rest we can only guess." To this wisdom of keeping her historical conscience clear, she has added that of choosing a sensible point of view. She discusses the women of the early and the later ages of Greece and Rome, of the early Church, and of the Renaissance, not in their relation to any narrow phase of the "woman question," but as all-around beings who have husbands, children, homes, and social graces, as well as political possibilities. How true a perspective she gains by such a treatment, is made evident by her closing chapter on the present day Woman's Club. A more just and wholesome estimate than this of the gains and losses of the modern woman, it would be difficult to find. But with all her scholarliness and wisdom, the author does not forget that "it is necessary also to please." Her writing is never heavy, and her wit is often deliciously caustic. Her sense of selection is unerring, and saves her work from being crowded and encyclopædic. The club woman who has a paper to write may think the chapters discursive, and the historic thread of "this from that" too slightly traced. But he who reads for enjoyment will find ample amends in the delicately appreciative pictures of the women of the past, and the pungent comments on the times in which they lived.

Music: its nature and its masters.

In "Music and Its Masters" (Lippincott), Mr. O. B. Boise, a musician of international reputation, has endeavored, through showing the true nature of music and the conditions that are essential to its growth in breadth and significance, to incite amateurs to a more respectful consideration of its claims. All real students are familiar with the history of music, from the first pan-pipe to the elaborate perfection of the modern orchestra; so that this portion of his work, together with his treatise on the origin of music and the character of its action on intellect and emotion — favorite themes with æsthetic philosophers, — are superfluous. His discussions on musical compositions, from Polestuna to the present day, are more *a propos;* and in his critical analysis of the works of the great musicians he is particularly successful in showing the special intention of each master, the individuality, and, where possible, the underlying purpose of his art. It is not hard to discern that the author is a keen Wagnerian, and consequently holds a high opinion of Brahms and Tchaikovsky. The earnest study of any branch of learning broadens the perceptions; and when Mr. Boise formulates his reasons, tersely and precisely, for naming Bach, Beethoven, Schumann, Schubert, Mendelssohn, and Wagner, as the epoch-making musicians, we realize the true value of his critical ability. The book is pervaded by an enthusiasm which gives a peculiar zest to its critical portions; it is not technical in the ordinary acceptation of the term, although the mention of certain fundamental principles was necessary in forming a basis for the author's æsthetic theories.

Colonial wars and warriors.

The Very Rev. Cyrus Townsend Brady seems to have abandoned, temporarily at least, the preaching of the gospel of the Prince of Peace, and to have set about preaching the gospel of war in all its

cheerful and seemly details. "Colonial Fights and Fighters" (McClure, Phillips & Co.) is his latest contribution to the literature of gore,— the successor in publication, though the predecessor in historical time, of his "American Fights and Fighters." His point of view is admirably set forth in the adjectives with which he decorates his *dramatis personæ*, thus: "The proud, cruel, domineering, indomitable Spaniard"; "the gay, debonair, dashing, brilliant Frenchman"; "the merciless, rapacious, lustful, yet courageous Buccaneer"; "the base, brutal, bloodthirsty Pirate"; "the plumed and painted Savage with his fearful war-cry, his stoic endurance, his subtle strategy"; "the cool, stubborn, persistent, persevering, heroic Englishman"; and "the hardy Colonist, adding to his old-world stock the virtues generated by the new life in a new land." These phrases seem to indicate a certain lack of the humorous sense in the reverend author: what a re-arrangement of epithets there would be, for example, if the painted Savage were permitted to put in print his impressions of the heroic Englishman and the hardy Colonist! Unquestionably the book is interesting — just as the apples were to our first parents in the Garden. So was its companion volume on "American Fights and Fighters," and so will be the volume newly announced on "Pioneer Fights and Fighters." But there will be the feeling in certain quarters that the books will be read, not for the excellence of the cause for which the fighting was done, — for there seems to have been just as many fighting against the cause as for it, — but for the fighting itself; and if this is what Christianity is coming to mean in the twentieth century, the less we have of it from the clergy the better. *Quis custodiet custodies?* Who will pacify the peacemakers?

Syria and Palestine in early times.

There was no portion of the ancient Eastern world that was so often overrun by invading armies as the eastern shore of the Mediterranean Sea. Its location between the great powers of Asia and Egypt made it of peculiar importance. Professor L. B. Paton's "Early History of Syria and Palestine" (Scribner) is a collection and presentation of the main facts found in the literatures of ancient oriental peoples touching this small section of country. The whole stretch of time covered extends from the earliest traditions and records of the population of those lands down to the fall of Babylon in 538 B. C. This period is broken into thirteen chapters. Some of those preceding the settlement of the Hebrews in Palestine are "The Earliest Inhabitants," "The Old Babylonian Supremacy," "The Amoritic Migration," "The Rule of the City of Babylon," "The Canaanitic Migration," "The Egyptian Supremacy," and "The Rise of the Aramæan Nations." In the treatment of each of these chapters, the author has either consulted the sources themselves, or specialists who deal directly with the ancient records. His scrupulous care in dealing with the actually recorded facts of those records is everywhere in evidence, unless we should except his method of dealing with the records of the earlier books of the Old Testament. Theories seem largely to have dominated much that he has to say on the statements recorded in the Hexateuch. But the book does a valuable service in collecting and arranging material otherwise found only in scores of works. The Bibliography of the subject and the chronological tables are especially serviceable for students who are entering upon the study of those early times. Index and maps also add no small part to the completeness of this volume — a useful handbook for every student of the ancient Oriental world.

The borders of dreamland.

When Mr. H. G. Hutchinson in his work on "Dreams and their Meanings" (Longmans) tells the reader that he introduced a sketch of what science has to say about dreams so as to "bring the reader up (or down) to that equal state of ignorance with the writer," he disarms all criticism. This is an avowedly popular book, is agreeably written, and in large measure is a contribution to the anthropology of dreams. There is, too, an entertaining discussion of the dreams that are of most frequent occurrence, upon which the author has collected quite a fund of material. The dreams of falling, of flying, of appearing in society with a shocking paucity of garments, of being pursued by a bogey, or even of dying and holding a post-mortem examination of oneself,— these all occur and are variously presented from the answers of correspondents. Upon this follow two rather dreary and inconsequential chapters from the material furnished by the Society for Psychical Research as to telepathic and premonitory dreams. The whole volume thus does nothing more than loiter agreeably in the outskirts of an interesting region. It is a traveller's account of a country, lightly and agreeably presented; not a student's report upon the fauna and flora. Taken at its proper standard, it forms as agreeable an introduction to this aspect of dreamland as may easily be found; but whether it is a good or desirable side is another question. For people who like this sort of book, this book may be recommended as the sort they are likely to enjoy.

A handbook of politeness for Americans.

Mrs. Burton Kingsland's "Etiquette for All Occasions" (Doubleday, Page & Co.) errs in a title that is too inclusive. The author is concerned only with a single class — that comprised in what is known as "polite society," — and only with making those in this class as polite as possible. Now there are occasions in life which have little or nothing to do with polite society as such, and there are other occasions in which it seems to be necessary to be impolite; and these Mrs. Kingsland leaves quite alone. It was Sidney Smith, if recollection serves aright, who remarked that the memory of social obliquities

persisted when that of sins failed; and in a society so plastic as that in America, the need for instruction among those who are going up the social ladder is doubtless great. For these, such books as this are written. Nothing is said, however, about such methods of climbing as involve the snubbing of those outstripped in the ascent, or the conciliation of those above; nor are any provisions made for those who might like to climb down with ease, if not with grace. What the book might contain to advantage is a plain statement that the practice of polite manners, as generally understood in the United States, requires a certain endowment of wealth,— social position of almost any sort being based upon expenditure more or less lavish. The book has a praiseworthy chapter on manners in the older countries, France in particular, from which it may be learned that Americans at their politest have still a great deal to learn. Generally speaking, American etiquette might be discussed under two heads: When Does it Pay to be Polite? and When Does it Pay to be Rude? Mr. Thorstein Veblen has cast much light on this alternative problem in his admirable "Theory of the Leisure Class."

Hamilton as a builder of the Republic.

The little volume on Alexander Hamilton, written by Mr. C. A. Conant for the "Riverside Biographical Series" (Houghton), is only an outline of the great career of its subject, but it shows the skill of the trained student and writer in its clearness and proportion. Mr. Conant seems to be of the opinion that the form of our government, its successful establishment, and its later greatness, are due to Hamilton more than to any other man. Washington and Jefferson and Marshall are made secondary in their direct influence toward these ends. This impression may be due to the narrow limits of the sketch, and the fault of making its subject the centre of influence is partly inherent in historical biography; but the reader who is familiar with our history can easily supply the other influences that were working with Hamilton's, while the untrained reader will get from the book what he needs to fill out the common idea of our early national history.

A brief biography of Cromwell.

The history of Oliver Cromwell from a biographical point of view is presented by Messrs. Longmans, Green, & Co. in a new reprint of the earlier work by Mr. Samuel Rawson Gardiner. Though revised by the author, little change has been made in the subject matter. The work has long been regarded as a model in condensed biographical writing, and its appearance at a moderate price will certainly be welcomed. Mr. Gardiner's Cromwell differs from the more modern Cromwell in that greater stress is laid upon the earlier and military period of his life, and less upon his acts as a ruler of England. Present-day criticism attributes to Cromwell a great genius in constructive statesmanship. This is not the view of Mr. Gardiner; though the plea is not combatted, for it had not arisen at the time the book was written. It is likely indeed that in the recent Cromwell revival a greater prescience has been credited to him than he was rightly entitled to; and in this respect an acquaintance with Mr. Gardiner's simple, honest, and God-fearing hero will well serve to restore a just balance.

BRIEFER MENTION.

For the curious, "The Last Words of Distinguished Men and Women" (Revell), compiled by Mr. Frederic Rowland Marvin, will have a melancholy interest. The names of those whose death-bed reflections are here recorded are arranged in alphabetical order, and in most cases a few lines, sometimes a page or two, of biographical comment are added. The compilation has evidently been made with care, and in details of typography and printing the book is very satisfactory. A wide range of names is covered in the three hundred and more pages, and the volume should have some value for reference.

Mr. John Burroughs has compiled for Messrs. McClure, Phillips & Co. a selection of "Songs of Nature" from English and American poetry. The volume is a very personal one, being made up wholly of the things that the editor likes, rather than of the things generally approved. The introduction makes some pertinent observations, such as: "The painted, padded, and perfumed Nature of many of the younger poets I cannot stand at all." "When I find poppies blooming in the corn in an American poem, as I several times have done, I pass by on the other side."

A serious book, but one in which the subject is too comprehensively grasped to be devoid of humor, is Mrs. Heloise Edwina Hersey's "To Girls: A Budget of Letters" (Small, Maynard & Co.). The author's extended experience as an educator enables her to speak with authority, and this same experience has given her that charity which does not fail because strenuous demands are made upon it. The lighter phases of life are touched upon, as well as the great questions of all ages — religion, wealth and its uses and abuses, health, and a thousand things besides which may be read with advantage by the sex to which the letters are *not* addressed as well. There is a notable absence of cant throughout the book.

"The Laurel Song Book," edited by Mr. W. L. Tomlins for advanced school work and choral societies, is published by Messrs. C. C. Birchard & Co., Boston. The collection is noticeable for its large proportion of compositions by recent writers, mostly Americans. While the aim is laudable enough, while excellent things are written by modern composers, and while the taste of Mr. Tomlins himself is nearly always true to a high mark, yet we cannot but feel that young people should be occupied chiefly with songs that have an unquestioned place in the history of culture, rather than with recent compositions, no matter how meritorious. The songs we learn in childhood remain with us for life, and it means a great deal to go through life with the immortal melodies ringing in our ears. Nothing should be allowed to divert the teacher of singing from this conception of his primary obligation.

NOTES.

"Deutsche Sagen," by Miss Franciska Geibler, is an elementary reading book in German, based upon legendary material, and published by Messrs. Longmans, Green, & Co.

A new edition of Dr. George Willis Botsford's "History of Greece for High Schools and Academies," first published three years ago, is now sent out by the Macmillan Co.

Saint Teresa's "The Way of Perfection" forms the second volume in the recently-inaugurated "Cloister Library," edited by Mr. A. R. Waller, and published under the Dent-Macmillan imprint.

"A Critical History of Opera," by Mr. Arthur Elson, a son of the veteran Boston critic, is a useful little book, provided with many portrait and scenic illustrations, just published by Messrs. L. C. Page & Co.

The two-act comedy "Zaragüeta," by Señor Miguel Ramos Carrión y Vital Aza, has been edited, with notes and vocabulary, by Professor George C. Howland, and is published by Messrs. Silver, Burdett & Co.

The late Dr. Buchheim's school edition of Goethe's "Hermann und Dorothea," with an introduction by Professor Edward Dowden, has just been published by Mr. Henry Frowde for the Oxford Clarendon Press.

A new volume in the "Temple Classics for Young People" (Dent-Macmillan) is a collection of "Stories from Le Morte Darthur and the Mabinogion" by Miss Beatrice Clay, with a colored frontispiece and other illustrations by Mr. C. E. Hughes.

Messrs. Silver, Burdett & Co. publish "A Graded List of Poems and Stories for Use in Schools," prepared by Mr. Charles B. Gilbert and Miss Ada Van Stone Harris. The classification is by grades, and covers the eight years of the ordinary elementary school.

A new edition in three volumes of "Chambers's Cyclopædia of English Literature" is now in course of publication by the J. B. Lippincott Co. The work has been greatly extended, and to a considerable extent reconstructed and rewritten.

The Messrs. Scribner import an edition of "The Poems of John Milton," printed on very thin paper, and tastefully bound in limp leather. Although the type is fairly large, and readily readable, the volume is of such dimensions as easily to slip into the pocket.

Messrs. Henry Holt & Co. are the publishers of Schiller's "Die Braut von Messina," edited by Professors A. H. Palmer and J. G. Eldridge, and of Goethe's "Reineke Fuchs" (the first five cantos), edited by Mr. L. A. Holman. Kaulbach's illustrations add not a little to the attractiveness of the latter volume.

The issue of "Life" for December 26 constitutes its one thousandth number, and pleasantly bespeaks the permanence and prosperity of this sprightly publication. "Life" is something more than the best of our humorous weeklies; on its serious side it is as fearless a power for truth and right thinking as we have in the periodical world to-day.

The next publication to be issued by Mr. Clarke Conwell at the Elston Press will be "The Art and Craft of Printing" by William Morris. This work will present, for the first time, a complete record of Morris's written and spoken words concerning his views on printing and his work at the Kelmscott Press. The edition is limited to 300 copies.

Mr. E. F. Harkins is the author of a series of "Little Pilgrimages among the Men Who Have Written Famous Books." There are a score of sketches, all of living American authors, and nearly all accompanied by portraits. The writing is agreeably chatty and anecdotical, and the portraits are excellent. Messrs. L. C. Page & Co. are the publishers.

Several years ago, Messrs. Dodd, Mead & Co. reprinted Mrs. Trollope's famous book on the "Domestic Manners of the Americans." The book still seems to be in demand, for we now have a new edition, two volumes in one, with the interesting if libellous original illustrations, and Professor H. T. Peck's words of introduction to the modern reader.

A quarto volume in the astronomical series of publications of the University of Pennsylvania gives no less than nine hundred measures of double stars, made by Mr. Eric Doolittle with the eighteen-inch refractor of the Flower Observatory. The stars measured have been selected from Mr. S. W. Burnham's lists, and the results have been critically examined by that veteran observer.

The "Outlines of Political Science," by Messrs. George Gunton and Hayes Robbins, may be used as a text-book, and will also be found readable by others than schoolboys. Professor Gunton's protectionism is still in evidence, but time seems to have mellowed its vigor, and it now approaches more closely to a rational view of the subject. The publishers are Messrs. D. Appleton & Co.

Messrs. G. P. Putnam's Sons are the publishers of a new edition of Prince Peter Kropotkin's "Fields, Factories, and Workshops." This extremely interesting and valuable work, first published in 1898, deserves to be widely read, and the present low-priced edition should reach a wide circle of students and other persons in search of economic facts as distinguished from economic fancies.

"The Faculty Corner" is the title of an unpretentious volume which comes to us from Iowa College, and its contents consist of various papers contributed by members of the teaching staff to a college publication. They include such subjects as "Education according to Nature," "Notes on the Modern Drama," "The Song Spirit among the Greeks," "Some Experiences in Practical Politics," "The Bible in Chaucer," and "The Study of Society."

Mr. Elijah Clarence Hills, whose name has a strange look upon a title-page where all else is Spanish, has edited a volume of selections from the Cuban poets of the nineteenth century. These "Bardos Cubanos" are seven in number, and their names are Heredia, "Placido," Avellaneda, Milanes, Mendive, Luaces, and Lonea. Each is represented by a number of examples, and provided with a brief sketch of his life. The book is published in Boston, "EE. UU.," by Messrs. D. C. Heath & Co.

For the reader who wishes to take a rapid but intelligent survey of the French literature of recent years we can cordially recommend M. Georges Pellissier's "Le Mouvement Littéraire Contemporain" (Paris: Plon). This work covers the last quarter of the nineteenth century, and discusses in succession the five literary species of fiction, the drama, poetry, criticism, and history. It is an admirable book, written from the standpoint of the evolutionist critic, sane in its judgments, and brilliant in their setting-forth. The student

of French literature will find it particularly useful for orientation in the regions of recent poetry and the drama, which, even more than the others, need just such a survey as is given them in this satisfactory study.

An excellent book for children to read in connection with their school texts is the volume of "Stories from English History," which has been edited by Mr. Henry P. Warren from some unnamed English source, and is now published by Messrs. D. C. Heath & Co. The stories are very brief, very numerous, and very simply told. The pictorial features of the book, although of a sort frowned upon by severe educational theorists, will doubtless be welcome to the childish reader.

"Bell's Miniature Series of Painters" is the latest enterprise of the English art-publishers, Messrs. George Bell & Sons (New York: The Macmillan Co.). Mr. George C. Williamson is the editor of the series, which aims to help the beginner in art to a right understanding of the world's greatest painters. In the three volumes so far issued Mr. Williamson treats of Velazquez and Fra Angelico, and Mr. Malcolm Bell of Burne-Jones. The volumes are daintily printed and bound, and provided with numerous excellent illustrations.

Dante's "Purgatorio" is now issued in the "Temple Classics" series (Dent-Macmillan), uniform with the "Inferno" and "Paradiso" already published, thus completing this admirable edition of the "Commedia." The translation, printed on alternate pages with the Italian text, is in this case entirely new, and is the work of Mr. Thomas Okey, translator of Mazzini's "Essays" and joint author (with Mr. Bolton King) of a recently-published volume on "Italy To-day." The Arguments and other editorial matter are supplied by the Rev. Philip H. Wicksteed.

Mr. Andrew Lang's "Alfred Tennyson" (Dodd) is a volume in the "Modern English Writers" series, which already comprises an Arnold, a Ruskin, and a Stevenson. It is just such a book as we should expect from Mr. Lang upon the subject, wise and witty, unexpectedly allusive, temperate in its judgments yet warmly sympathetic with the genius of the poet. Considered as sober criticism, it is a book of fine insight and thorough acquaintance with its subject. It is also a book that scintillates with epigrams, and reflects light from many strange sources. With all its seeming lightness of manner, it really outweighs almost any of the graver commentators.

Topics in Leading Periodicals.

January, 1902.

American Commerce with Europe. F. A. Vanderlip. *Scrib.*
Anglo-French-American Shore. P. T. McGrath. *No. Amer.*
Antarctic Exploration. J. W. Gregory. *Popular Science.*
Bacon, Friar Roger. E. S. Holden. *Popular Science.*
Bell Music. H. R. Haweis. *Harper.*
Berthelot, Nestor of Modern Chemistry. *Review of Reviews.*
Canada, Reciprocity with. John Charlton. *Forum.*
Census Office, Need of Permanent. W. R. Merriam. *No. Am.*
Charleston and her "West Indian Exposition." *Rev. of Rev.*
Chinese in America. Sunyowe Pang. *Forum.*
Comets' Tails, the Corona, and Aurora Borealis. *Pop. Sci.*
Commercial Expansion, Unrecognized Factor in our. *N. Am.*
Crockett, David. Cyrus T. Brady. *McClure.*
Cuba's Economic Distress. Josiah Quincy. *No. American.*
Cuba's Needs, Our Honor and. Marrion Wilcox. *Forum.*
Eclipses of Sun, Recent Total. S. I. Bailey. *Popular Science.*
Educational System, Our. W. De Witt Hyde. *Forum.*
Electric Locomotion, High-Speed. T. C. Martin. *Rev. of Rev.*
Electric Transit in London and Paris. I. N. Ford. *Century.*
Engineering Institutions, Military Duty of. *Forum.*
England, Americanization of. Earl Mayo. *Forum.*
English Statesmen and Rulers. G. W. Smalley. *McClure.*
English, The Question of. Alice A. Stevens. *Harper.*
Filipino Views of American Rule. *North American.*
Filth Theory of Disease, End of. C. V. Chapin. *Pop. Sci.*
Geography in Elementary Schools. W. T. Harris. *Forum.*
Geometry, Fairyland of. Simon Newcomb. *Harper.*
Girlhood, Evolution of. Henry T. Finck. *Harper.*
Good Roads Movement. Martin Dodge. *Review of Reviews.*
Howells as a Critic. Brander Matthews. *Forum.*
Human Breed, Possible Improvement of. F. Galton. *Pop. Sci.*
Huxley as a Literary Man. J. E. Routh, Jr. *Century.*
Inter-State Commerce Commission, Powers of. *No. American.*
Ireland's Industrial Revival. M. J. Magee. *No. American.*
Irrigation Legislation, Problems of. Elwood Mead. *Forum.*
Isthmian Canal, The. E. R. Johnson. *Review of Reviews.*
John Brown's Raid, A School-girl's Recollection of. *Harper.*
Justice, Mystery of. M. Maeterlinck. *North American.*
Labor, Consolidated. Carroll D. Wright. *North American.*
Lamarck. W. H. Dall. *Popular Science.*
London and New York. Sidney Brooks. *Harper.*
Metropolitan Museum Pictures. Charles H. Caffin. *Harper.*
Mexico, New Era in. Paul S. Reinsch. *Forum.*
Military Parades. D. B. Macgowan. *Scribner.*
Minnesota Seaside Station. Conway MacMillan. *Pop. Sci.*
Music of Shakspere's Times. Sidney Lanier. *Lippincott.*
New Year's Day 20 Years Ago. C. B. Loomis. *Century.*
Nobel Prizes and their Founder. *Review of Reviews.*
North-folk Legends of the Sea. Howard Pyle. *Harper.*
Parma. Edith Wharton. *Scribner.*
Philippines and Our Military Power. J. F. Shafroth. *Forum.*
Play, Educational Value of. J. E. Bradley. *Rev. of Revs.*
Pope, Passing of the. Mrs. Belloc-Lowndes. *Lippincott.*
Pyramid, The Great American. H. I. Smith. *Harper.*
Pyramid, The Great. Cleveland Moffett. *McClure.*
Roads in the West, Burnt Clay for. *Review of Reviews.*
Russian Debt, The. A. Raffalovich. *North American.*
Scientific World, America's Inferior Place in. *No. American.*
Sugar Question in Europe. Yves Guyot. *North American.*
Tariff Legislation, Rake's Progress in. J. Schoenhof. *Forum.*
Telegraph Talk and Talkers. L. C. Hall. *McClure.*
Temperature, Low, Experiments in. H. S. Williams. *Harper.*
Tenement Settlement, A. Emma W. Rogers. *Rev. of Revs.*
Thackeray's Second Visit to U. S. J. G. Wilson. *Century.*
Treaty-Making Powers of the Senate. H. C. Lodge. *Scribner.*
Verse, New Volumes of. W. D. Howells. *North American.*
Virgins, Some of Our Wise. Lillie H. French. *Century.*
West, Irrigation in the. W. E. Smythe. *Review of Reviews.*
Western Emigration by Land. Emerson Hough. *Century.*

List of New Books.

[*The following list, containing 118 titles, includes books received by* The Dial *since its last issue.*]

BIOGRAPHY AND MEMOIRS.

The Life and Letters of Lady Sarah Lennox, 1745–1826. Edited by the Countess of Ilchester and Lord Stavordale. In 2 vols., illus. in photogravure, large 8vo, gilt tops, uncut. Charles Scribner's Sons. $9. *net.*

Jane Austen: Her Homes and her Friends. By Constance Hill. Illus. in photogravure, etc., large 8vo, gilt top, uncut, pp. 279. John Lane. $6. *net.*

Eugene Field: A Study in Heredity and Contradictions. By Slason Thompson. In 2 vols., illus. in photogravure, etc., 12mo, gilt tops, uncut. Charles Scribner's Sons. $3. *net.*

Life of Sir William Wilson Hunter, K.C.S.I., M.A., LL.D., a Vice-President of the Royal Asiatic Society, etc. By Francis Henry Skrine, F.S.S. Illus. in photogravure, etc., large 8vo, uncut, pp. 496. Longmans, Green, & Co. $5.40 *net.*

The Life and Works of Friedrich Schiller. By Calvin Thomas. Illus. in photogravure, etc., large 8vo, gilt top, pp. 481. Henry Holt & Co. $3.25 *net*.

The Life of Lord Russell of Killowen. By R. Barry O'Brien. With photogravure portrait and facsimiles, large 8vo, gilt top, pp. 405. Longmans, Green, & Co. $3.50.

William Hamilton Gibson: Artist — Naturalist — Author. By John Coleman Adams. Illus., 8vo, gilt top, uncut, pp. 275. G. P. Putnam's Sons. $2. *net*.

The Personality of Thoreau. By F. B. Sanborn. Illus. in photogravure, etc., large 8vo, uncut, pp. 71. Boston: Charles E. Goodspeed. $3. *net*.

The True Story of Captain John Smith. By Katharine Pearson Woods. Illus., 12mo, gilt top, uncut, pp. 382. Doubleday, Page & Co. $1.50 *net*.

Quintus Horatius Flaccus: A Brief Survey of his Life and Writings. By Sidney G. Ashmore. With frontispiece, 24mo, pp. 48. New York: Grafton Press.

HISTORY.

Studies in History and Jurisprudence. By James Bryce, D.C.L. 8vo, gilt top, pp. 926. Oxford University Press. $3.50 *net*.

Time Table of Modern History, A.D. 400–1870. Compiled and arranged by M. Morison. Oblong folio, pp. 175. Macmillan Co. $3.50 *net*.

The French People. By Arthur Hassall, M.A. 12mo, pp. 400. "Great Peoples Series." D. Appleton & Co. $1.50 *net*.

The Tale of the Great Mutiny. By W. H. Fitchett, B.A. Illus., 12mo, gilt top, uncut, pp. 384. Charles Scribner's Sons. $1.50.

GENERAL LITERATURE.

Shakespeare as a Dramatic Artist. With an Account of his Reputation at Various Periods. By Thomas R. Lounsbury, L.H.D. Large 8vo, pp. 449. "Yale Bicentennial Publications." Charles Scribner's Sons. $3. *net*.

India, Old and New. With a Memorial Address. By E. Washburn Hopkins, M.A. Large 8vo, pp. 342. "Yale Bicentennial Publications." Charles Scribner's Sons. $2.50 *net*.

From Homer to Theocritus: A Manual of Greek Literature. By Edward Capps. Illus., 12mo, pp. 476. Charles Scribner's Sons. $1.50 *net*.

Letters on Life. By Claudius Clear. 8vo, gilt top, uncut, pp. 277. Dodd, Mead & Co. $1.75 *net*.

Songs of Nature. Edited by John Burroughs. With photogravure portrait, 12mo, gilt top, uncut, pp. 359. McClure, Phillips & Co. $1.50.

Forty Modern Fables. By George Ade. 12mo, uncut, pp. 303. R. H. Russell. $1.50.

Mr. Dooley's Opinions. 12mo, gilt top, pp. 212. R. H. Russell. $1.50.

The Simple Life. By Charles Wagner; trans. from the French by Mary Louise Hendee; with Introduction and Biographical Sketch by Grace King. 16mo, gilt top, uncut, pp. 193. McClure, Phillips & Co. $1.25.

A Medley Book. By George Frost. 12mo, gilt top, uncut, pp. 204. Longmans, Green, & Co. $1.50.

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With Lead and Line along Varying Shores: A Book of Poems. By Charles Henry Webb (John Paul). 12mo, gilt top, uncut, pp. 111. Houghton, Mifflin & Co. $1.10 *net*.

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California Violets: A Book of Verse. By Grace Hibbard. 18mo, uncut, pp. 113. San Francisco: A. M. Robertson. $1. *net*.

King Arthur in Avalon, and Other Poems. By Sara Hammond Palfrey. 8vo, uncut, pp. 191. Boston: W. B. Clarke Co. Paper.

Old Times and New. By Sara Hammond Palfrey. Illus., 16mo, pp. 49. Boston: W. B. Clarke Co. Paper.

FICTION.

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Idyls of the Gass. By Martha Wolfenstein. 12mo, pp. 295. Philadelphia: Jewish Publication Society. $1.25.

Esther Mather: A Romance. By Emma Louise Orcutt. With frontispiece, 12mo, pp. 298. New York: Grafton Press. $1.50.

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A History of Greece for High Schools and Academies. By George Willis Botsford, Ph.D. Illus., 12mo, pp. 381. Macmillan Co. $1.20 *net.*

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Schiller's Die Braut von Messina. Edited by William Herbert Carruth, Ph.D. Illus., 12mo, pp. 185. Silver, Burdett & Co.

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If high-class and scholarly books now go begging among the masses, it follows that critical effort shares in the general apathy. There is little inducement for scientific criticism to assert itself. The output of the publishers is too often reviewed by professional critics in that perfunctory and hackneyed fashion which carries less and less weight each year with the general reader. Why? Because professional critics are seldom original thinkers. Besides, so enormous is the inflow of books — largely worthless — that, in order to keep their desks and tables half-way cleared, newspaper critics often "notice" volumes of which they have not even cut the leaves.

Scientific criticism is not accomplished in or for a day, a week, or a month. Criticism of a quality worthy the name implies that its pre-

ducer has lived as well as browsed in a library; so that he knows his own capacity not only to think, but to love, to feel, to suffer. In other words, he must know some of the true meanings of life from actual experience, and not alone from study and hearsay. This requirement, too, makes the great poet, — as well as the great man in whatever walk of life. Literature and art are in their broadest sense expressions of life, of which the creative mind interprets some or many phases. Someone has defined art as truth filtered through a personality. But these definitions amount to very little. The main thing is to winnow the wheat from the tares in literature, and to read only such works as have intellectual beauty, moral force, and those ineffable inspirations which strengthen mind and character.

Contemporary criticism of the highest quality shows a wide divergence from that of fifty years ago, in that it is more liberal, more thorough, more expert. Its standards are higher. Arrant trash it usually leaves alone, as not worth wasting time over. This was once not so. Compare the quibbling, sometimes vicious, criticisms of Poe with the calm and philosophic utterances of Matthew Arnold. Yet to some minds Mr. Arnold was often too academic, too nonchalantly sure of classic criteria.

With most men and women, popular exposition still wins the greatest favor, — just as in creative literature what is simple and universal makes the strongest appeal. If there is one thing more than another that has vitiated English and American criticism within the past half century, it has been the tendency to sneer without cause, to make light of serious efforts, to lug in the morbidly introspective or the merely flippant things. Here and there a clear-eyed and clear-minded student rises to the requirements of the hour and gives us the final products of his analysis and ratiocination. Such results represent the most conscientious insight plus a broad culture and that indispensable something which we call style.

We need more critics, not less; but we want them on the order of John Addington Symonds, Walter Pater, Professor Saintsbury, James Russell Lowell, Edmund Clarence Stedman. Do we need such critics as Taine, whose relentless and inadequate logic so repelled, dried, corroded, and saddened the delicate yet far from effeminate soul of Amiel? The reading of Taine, he said, had to him "the smell of the laboratory; it never inspired, but only informed, and gave algebra to those who asked life, the formula for the image, the heady fumes of distillation for the divine intoxication of Apollo." As to a portion of Taine's work, this seems aptly true. Time and again I have tried to read "On Intelligence," and always with the same result — a sort of hungry disappointment. "One must stand as well with the public sentiment as with God himself," says the Talmud; and it also says, "To the wasp men say, Neither thy honey nor thy sting."

If the critic has something to tell from the depths of his own heart, who will not listen? We shall not think of him then as a man who has failed as an author and turned blackguard; but as one who understands and respects his vocation. It is an admirable thing to be sure first of the good points in an author's work, to be attuned to the best that is in him. Few men are always equal to their best, and perhaps if they were they would become monotonous or too strong for human nature's daily food. If Homer sometimes nods, if Lowell drops occasionally from his higher moods, if Stevenson ranges from the most exquisite word-carving to childish dalliance, if Mr. Henry James frequently strains his diction to its most attenuated limits, even if Mr. Howells sometimes prefers to exalt the commonplace with an art fit for the realms of pure Romance, — we should remind ourselves that they all were or are human. If, in print, we choose to differ from them we must be certain that our point of view is at least wide enough to stand upon with both feet. Sainte-Beuve said of Massillon:

> "It is not given to all minds to feel and to relish equally the peculiar beauties and excellences of Massillon. To like Massillon, to enjoy him sincerely and without weariness, is a quality and almost a peculiarity of certain minds, which may define them. He will love Massillon who loves what is just and noble better than what is new, who prefers elegant simplicity to a slightly rough grandeur; who, in the intellectual order, is pleased before all things with rich fertility and culture, with small sobriety, with ingenious amplification, with a certain calmness and a certain repose even in motion, and who is never weary of those eternal commonplaces of morality which humanity will never exhaust."

It is doubtful if Schopenhauer would have felt edified by hearing the great French divine; for Schopenhauer had the incredible temerity to say that "no change of human nature can ever be affected by the spread of moral doctrines." So here again is the point of view, which must not be lost sight of for a moment.

If a man stands aloof in his own inflexible

egotism to judge the efforts of others, he never can be a true critic. He must divest himself of personal prejudices and blind habits of arbitrary taste. If he applies comparisons, they must, in all justice, be such as he would willingly have his own statements weighed by. In other words, the critic owes it to his readers to put himself in the author's place as much as possible. This, to be sure, was not Macaulay's way nor Jeffrey's. Macaulay was a blind partisan in his decisions about everything. He sometimes demolished "his man," and then set him up again as he thought the man should have been in the first place. And we derive an idea from reading Macaulay that he was not so shrewd in his discrimination as his intelligence was colossal. Even when on the wrong side of a question he was forcible and clear, but these very qualities only made more vivid and complete his errors. With true British obstinacy, he would argue out an absurd proposition to the bitter end, sometimes as though in sheer desire to turn on a torrent of literary and historic allusions.

The ideals of a by-gone age are not binding upon us, except as we wish to have them so. We are far removed from much of the pagan thought which coëxisted with the highest civilization of the Greeks. They bequeathed much that the cultivated race of to-day would not willingly lose; but have we not gained much that they never had? It is the business of criticism to keep in touch with the movement of evolution and with the spirit of the twentieth century. Mr. Leslie Stephen declares that "the whole art of criticism consists in learning to know the human being who is partially revealed to us in his spoken or written words." This shows that Mr. Stephen is as much interested in life as in literature — a good symptom in any kind of a connoisseur. To some bookish souls literature is life itself, and the men and things around them vague shadows. A poetical friend of mine often confesses that he lives in the moon, and his practical knowledge of everyday matters is most amazing or amusing, according as one may regard it. We are a great deal better organized socially and intellectually than people were in that age which "made no sign when Shakespeare, its noblest son, passed away." Two sayings of Emerson — "Greatness appeals to the future," and "To be great is to be misunderstood," — contain clues to the reason why some great authors are not always appreciated in their own generation and country.

Censure does not necessarily imply a standard. A man may inveigh against something without having taste or sensibility to back him. Censure is no more the purpose of true criticism than is praise. Nearly every fool thinks he can write a book, and most fools think they can criticise one. The greatest skill, however, is not displayed in tearing down, but in building up. It is wisely put in Max Müller's epigram: "It is the heart that makes the critic, not the nose." And by Richter: "Criticism often takes from the tree caterpillars and blossoms together."

Our best thinkers have brought about a mental and moral uplift in the ranks of the great middle classes of the United States, who demand for themselves and for their children the best that our men of genius can produce. And with such a gigantic incentive as the favor of the best portion of the American public, our authors are rising magnificently to the occasion, and will lift professional criticism too. Some of our very best criticism, which the public knows nothing about, is performed in the leading publishing houses and by the editors of the great magazines. The readers and literary advisers employed by these publishers are men and women of exceptional ability in their field. They reject probably 90 per cent of the manuscripts submitted to them, and though they thus disappoint many aspirants they maintain a certain creditable standard. Many worthless manuscripts are published sooner or later, but they do not come out with the imprint of any high-class firm; they lack the stamp which presupposes at least good workmanship. Again, many manuscripts have good material in them, but are technically faulty; in which case they are sometimes sent back to be revised by the author. The same is true of MSS. sent to magazine editors. Thus, in many ways, the public is spared the pain of reading shoddy or slatternly writing in books and publications issued by these careful and exacting houses, which have won their reputation by these methods. Critical acumen and skill enter into this routine to an extent undreamed of by the average reader. Many expert editors handle the "copy" in a large magazine office, and errors seldom escape their Argus eyes. Indeed, if some books, even by veteran authors, were published as written, without pruning or alterations by a sagacious editor, the critics would be neglecting their duty not to condemn them with merciless vigor or ridicule them out of the market.

LEON MEAD.

The New Books.

The Truth about China.*

When the tenth edition of the Encyclopædia Britannica comes to be issued (is not its predecessor even now growing obsolete on our shelves?) no article will demand more thorough re-writing than that which is headed "China." That the torpid self-centred existence of ages should have been so violently shaken by the war of 1894 and the explosions of 1900, and should thenceforth reluctantly but inevitably form part of the nervous fretwork of the nations, are among the most significant facts of the last turbulent decade. Of the score or more of books on China (in English alone) brought out since the dramatic scenes at the Peking Legations during that memorable summer, the majority will have their day and cease to be. Made up of impressions received during the strain of those trying days, they are good material for the historian rather than historical writing. Of all countries, China offered the least *appui* to the impromptu interpreter of national feeling as voiced in national movements; the only safe rule apparently being to reverse the application of occidental motives, so far as they can be retraced from results. To do this with discretion — that is, with a knowledge when not to do it — is not vouchsafed to war correspondents or the average globe-trotter; nor must it be expected of them. We are now pretty well assured that an adequate account of the recent crisis in China could be prepared only with the aid of special natural gifts, and after long residence in the country, supplemented by a full acquaintance with the possibilities — and impossibilities — of the Chinese language.

For these things not many men are sufficient; but probably no living writer more nearly fulfils their hard conditions than does Rev. Arthur H. Smith, who is already so widely and favorably known as the author of "Chinese Characteristics" and "Village Life in China," and who now presents us, in two handsome volumes, the winnowed results of a life of thought and observation, under the appropriate title of "China in Convulsion." In a certain sense the book has been nearly thirty years getting itself written. Dr. Smith knows the Chinese character better probably than any other living American. His long residence and study, his penetrating eye for detail, his judicial temper, his piquant style, and his saving grace of humor, make a combination of qualifications whose net result, as seen in this book, is the most interesting and authoritative document in its somewhat crowded class.

The author recognizes at the outset the difficulty of his task, quoting with approval Mr. A. R. Colquhoun's somewhat ponderous sentence, "immense and indefinite duration multiplied by incomputable numbers of population must make an aggregate literally incomprehensible." In the first chapter, entitled "Remoter Sources of Antipathy," Chinese seclusion, ignorance, and conceit are admirably described without being accounted for. The national aversion to foreigners, according to Dr. Smith, needs no further *rationale* than the fact that the foreigners are *not* Chinese. But this fundamental reason has been well buttressed during the past century by international complications, arising mainly from foreign eagerness to press trade upon reluctant China; and by the distrust which the introduction of Christianity has aroused among the literary classes.

About this vexed matter of the missionaries Dr. Smith speaks with perfect candor. Aside from the natural unwillingness of Chinese scholars to admit that anything could be added to their wisdom, there is the special question of ancestral worship, a central tenet of Confucianism, and the first one to be abandoned by Christianized Chinese. Dr. Smith adds:

> "We are not concerned at this time either to defend the almost universal judgment of the Christian church in China in regard to the worship of ancestors, or to inquire by what means some *via media* may be employed to combine reverence to man and worship to God, so that neither shall infringe upon the other. Our object is simply to make it clear that we recognize the present attitude of the Christian church (Protestant and Catholic alike) as a great bar to the spread of the Gospel in China, and perhaps as the most potent single cause of Chinese hostility."

The anti-foreign riots of the past forty years, directed mainly, but not exclusively, against missionary stations, are rapidly sketched, beginning with the attack, in 1868, on the Inland Mission at Chen Chiang; and including the Tientsin massacre (1870), the anti-French riots at Shanghai (1874), and the various outbreaks in "turbulent Canton." The bitter hatred which both fomented these attacks and was increased by them received, in the last quarter of the century, fresh impetus from the "commercial intrusion," chiefly of railways,

* China in Convulsion. By Arthur H. Smith. In two volumes. Illustrated. Chicago: Fleming H. Revell Co.

telegraphs, and mining enterprises; and from the various acts of territorial aggression on the part of Russia, Germany, Great Britain, and France.

"Probably there is not another country on the planet where events and conditions such as have been very imperfectly hinted at would not long before have produced an outbreak. 'What the Barbarians want,' said a ruler quoted in Mencius, '*is my territory*.' The events of the past few years had made it clear to the perceptions of the Manchu rulers of the Chinese Empire that, in these days also, 'what the Barbarians want is my territory.' The Barbarians were, it is true, numerous and strong, but so were the Chinese. The more they reflected on the intolerable situation, the fiercer grew the flame of their anger, and the more determined the resolution by one master stroke to put an end to their bondage. The Chinese Tiger, when roused, is himself reputed to be a formidable beast. When he should have been equipped with Boxer wings, he would be absolutely invincible. With this view, and in this hope and confident expectation, was launched such a singular crusade as the weary earth, after nineteen centuries of experience in the Christian era, and we know not how many precedent to that epoch, had never seen before."

Due weight, as a factor in the outbreaks of 1900, is assigned to reaction against the extensive reform scheme projected by the young Emperor Kuang Hsü in 1898. A pathetic interest attaches to the heroic attempt of the young Manchu ruler to lift his vast empire by main force from the ancient ruts, and to set it in the ways of progress. His failure was briefly advertised in the curt announcement (Sept. 28, 1898) that Kuang Hsü had abdicated, and that the redoubtable Dowager Empress had once more assumed the government. Dr. Smith laments that

"There was so little appreciation on the part of Foreign Powers of the nature of the crisis. . . . The Empire drifted into the whirlpool without the representatives of the leading nations of the West realizing that there was anything unusual in progress, although the connection was of the same sort as that by which a pestilence follows a war. The dethronement of Kuang Hsü carried within itself the fruitful seeds of the Boxer outbreak."

Four chapters are devoted to a masterly analysis of the causes and progress of the Boxer movement. The Chinese name of this secret society, I Ho Ch'üan, "literally denotes the 'Fists' (Ch'üan) of Righteous (or Public) (I) Harmony (Ho), in apparent allusion to the strength of united force which was to be put forth. As the Chinese phrase 'fists and feet' signifies 'boxing and wrestling,' there appeared to be no more suitable term for the adherents of this sect than 'Boxers,' a designation first used by one or two missionary correspondents of foreign journals in China, and later universally accepted on account of the difficulty of coining a better one."

And so, after this elaborate introduction, we are led by the author to the heart of his narrative, — the Siege of the Legations in Peking. The rest of the first volume and more than half of the second is devoted to the story of those eight weeks of suffering and heroism, which must go back to the siege of the Lucknow Residency in 1857 to find its equal. The style, in obedience to the subject, grows more abrupt, and takes on the diary form in the present tense. Every feature which made the days terrible and the nights hideous is given its place in this clear and straightforward narration. The world knows the outlines well enough; but Dr. Smith's story is as vivid as a biograph, and will be eagerly read by all.

Naturally, we all want to know what so acute an observer and so wise a man as Dr. Smith thinks will be the outcome; and so we hasten to the last two chapters, "A Twelvemonth of Foreign Occupation" and "The Outlook." There are plenty of ugly passages in the accounts of loot, outrage, and murder on the part of the allied troops (America's skirts being fairly clean), none of which is palliated by the author, who says, "There have been times when it has seemed as if the foreign troops had come to Northern China for the express purpose of committing within the shortest time as many violations as possible of the sixth, the seventh, and the eighth commandments." On the other hand, the conduct of the missionaries is justified by so good a judge as Minister Conger "before the siege, during the siege, and after the siege."

As to the outlook, Dr. Smith believes that the Chinese will continue in the future, as in the past, to be moved by moral forces as by no others; and finds the solution in Christianity.

"It has been in China a disturber, as it always is and always has been everywhere. . . . There has been much in the method of its propagation in China which is open to just criticism, and which at this crucial juncture ought to be fearlessly exposed, frankly admitted, and honestly abandoned, new and better methods replacing those which have proved faulty and unworthy. . . . It is well that the dilemma should be recognized and squarely faced. Unless China is essentially altered she will continue to 'imperil the world's future.' Other forces have been to some extent experimented with, and have been shown to be hopelessly inadequate. Christianity has been tried upon a small scale only, and has already brought forth fruits after its kind. When it shall have been thoroughly tested, and have had opportunity to develop its potentialities, it will give to China, intellectually, morally, and spiritually, the elixir of a new life."

Such are the concluding words of this remarkable book. They will meet with the assent of many, the rejection of some: but they must command the respect of all who reach them after a careful perusal of the 1500 pages that precede them. And if the editors of that tenth edition of the Encyclopædia have not as yet "placed" their article on China, we recommend them to assign it to the Rev. Arthur H. Smith.

It may be added that the volumes are handsomely printed and bound, and richly furnished with illustrations, maps, charts, and indices.

JOSIAH RENICK SMITH.

THE MARCUS WHITMAN LEGEND.*

The story of Marcus Whitman has passed into history. Everyone thinks that he knows how Dr. Whitman undertook a perilous journey across the Rocky Mountains in the winter of 1842 in order to inform the administration at Washington of the inroads that the Hudson's Bay Company were making into Oregon; how he exacted promises from President Tyler and Secretary Webster not to abandon the territory; and how, by hurrying back and organizing a great emigration, he saved it to the United States. The various versions of this story differ in details, but the burden of them all is that Whitman saved Oregon. The "sensation" of the annual meeting of the American Historical Association at Detroit a year ago was a striking paper by Professor Edward G. Bourne of Yale University, which proved not only that this story is inaccurate in details but that it is entirely unfounded in its main outlines. Dr. Whitman went east not to save Oregon but to save his mission. Even if he saw Webster and Tyler, there is no reason to think that he changed the policy of the administration in the slightest degree. He did not organize and could not have organized the emigration of 1843, but joined it after its organization and rendered valuable assistance on the way. Professor Bourne is not the first to discover the groundlessness of the Whitman story. It was pointed out in Oregon papers between 1882 and 1885 by Mr. Elwood Evans and by Mrs. F. F. Victor. Mr. Wm. I. Marshall of Chicago has devoted a dozen years to the subject, and has brought to light much important evidence. But Professor Bourne may fairly be regarded as the Columbus of the discovery, since he is the first to succeed in forcing it upon public attention. His paper was printed in the January issue of "The American Historical Review." It has recently been reprinted in an enlarged and revised form in his "Essays in Historical Criticism," issued as one of the "Yale Bicentennial Publications."

In his original paper Professor Bourne contented himself with proving that the Whitman story was without historical foundation. In reprinting it he has prefixed another paper in which he traces the origin and genesis of the legend that has been attached to Whitman's name. The story first appeared from 1864 to 1866, nearly twenty years after Whitman's death, in articles in California and Oregon papers, originating with H. H. Spalding and W. H. Gray, two of Dr. Whitman's associates. In the years immediately following his death, when he was most likely to have been eulogized, not a word was heard of his great political services. The Oregon Treaty of 1846 provided for compensation to the Hudson's Bay and Puget's Sound Companies for their possessory rights within the territory of the United States. In 1863 a treaty with Great Britain provided for the settlement of these claims, and a commission, acting under the treaty, began their examination in 1865 and later awarded $650,000 to the two companies. While this settlement was pending, most of the mission land claims were disallowed by the United States government on the ground of abandonment. These were the circumstances that furnished the motive for the publication of the earliest versions of the Whitman story. At about the same time Spalding learned that the government had printed and circulated as a public document a Catholic account of the Whitman massacre, which reflected upon the conduct of the Protestant missionaries. Smarting under the disparagement of his work, the loss of the mission lands, and the fancied injustice of the payment of the foreign claims, Spalding devoted himself to a campaign of vindication. From 1868 to 1870 he travelled through Oregon and other parts of the United States, delivering lectures, collecting endorsements, inspiring newspaper articles, and securing the adoption of resolutions and memorials drafted by himself. The burden of these memorials was the great service rendered by Dr. Whitman and himself in saving Oregon to the

* ESSAYS IN HISTORICAL CRITICISM. By Edward Gaylord Bourne. New York: Charles Scribner's Sons.

MARCUS WHITMAN AND THE EARLY DAYS OF OREGON. By William A. Mowry. New York: Silver, Burdett & Co.

United States and the justice of the mission land claims, though the latter were discreetly kept in the background. The object of these memorials, aside from the repudiation of the Catholic document, may be illustrated by a single extract.

"It is our deliberate conviction that the Lapwai mission belongs to the American Board of Foreign Missions as the mission home of our Brother Spalding. . . . That the interests of the Government and of the tribe would be better subserved by the appointment of Mr. Spalding there than by any other man. . . . The plea of voluntary abandonment of the Lapwai mission . . . is simply absurd."

In 1871 Spalding secured the publication of all of these testimonials, petitions, and papers, as a Senate document under the title "Early Labors of Missionaries in Oregon," and this document became the principal source of the later versions of the Whitman story. In the meantime, Gray, Spalding's associate, published a similar account of Whitman's services in his "History of Oregon," issued in 1870. Incorporated in a public document and in a formal history of the state, written by an early settler, later writers, without further investigation, accepted the story as true.

At this point began the second propaganda of the story. Friends and descendants of the missionaries and the churches that had sent them out were naturally pleased to discover that Oregon had been saved to the United States by the missions; and various persons devoted themselves to the diffusion of this important information through the medium of magazine articles, pamphlets, and books. The story received its widest circulation in an history of "Oregon: The Struggle for Possession," published by Rev. Wm. Barrows in 1883. This book, by reason of its inclusion in a popular series, its issue by a prominent publishing house, and the fact that it presented the only short and convenient account of the Oregon controversy, reached a large sale. Several biographies of Whitman were written. Two appeared in 1895, one of them bearing the striking title "How Whitman Saved Oregon." In 1897 the Congregational churches, throughout the country, celebrated the anniversary of Dr. Whitman's death as "Whitman Day." By systematically importuning writers and publishers of school histories of the United States to include the story in their text-books, its champions have secured for it practically universal circulation and universal acceptance. Professor Bourne's refutation is complete at every point, and it now remains to correct the perversion of history that has been wrought.

Dr. Wm. A. Mowry has been especially conspicuous by reason of the unusual prominence that he has given to Whitman in the series of school histories of which he is the author. His "Marcus Whitman and the Early Days of Oregon," published during the summer, is the latest and most conservative statement of the Whitman story. This book was not hastily undertaken as a reply to Professor Bourne, but is the result of the careful investigation of many years. It is evident, however, that the author is not equipped for critical work in history. This conclusion is first suggested by the bibliography with which the book opens, thrown together as it is without any plan of arrangement, misquoting titles, omitting dates of publication, and containing many errors, among which the assignment of the Spalding report to the wrong session of Congress may be mentioned. The first impression is further confirmed by the author's treatment of his material. He quotes a great deal of personal testimony, but fails to evince any appreciation of the difference in value attaching to testimony taken at different periods, and in many cases omits to indicate the time at which the testimony is taken. He is also much given to painting historical pictures to fill up the gaps in the narrative and to make it interesting, in a way that suggests the Rev. Mason Weems. A single quotation will serve as an example. The experience of Lovejoy, Dr. Whitman's companion upon his famous ride, is described as follows:

"It was the dead of winter. He was one man, alone, in the midst of the Rocky Mountains, in an unfrequented pass. . . . In his solitude during that longest week of the entire trip, probably the longest of his life, he must have made much of the companionship of their little dog. It is sad to think that a little further on in their journey, when their provisions had utterly failed, not only were they obliged to kill a mule for food to save their lives, but stern necessity compelled them to kill and eat that faithful dog."

This picture is apparently based upon Mr. Lovejoy's statement that they were "from want of food, compelled to use the flesh of dogs, mules, and such other animals as came in their reach." It is hardly worth while to point out the variations contained in Dr. Mowry's version. The important fact is that he applies the same methods to the essential points of the story that he does to the non-essential. When he comes to Whitman's Washington visit, he says: "Exactly what happened in Washington is difficult to determine. From the best reports we feel quite sure that the following account

is not far from the truth." Then he gives the imaginary conversations with Webster and Tyler invented years afterward by Spalding, in spite of the fact that there is no direct evidence of Whitman's having seen Webster and only very uncertain evidence of his seeing Tyler. In place of a careful citation of authorities, we find such expressions as "doubtless," "it seems probable," "we are told," "from the best reports we feel quite sure," and the like.

Dr. Mowry evidently intends to give an impartial account of the life of Whitman, but is prevented by his preconceived opinions from seeing facts in their true light. Nevertheless, he presents much important material; so that it is quite possible, by making allowance for his constructions, to read the true life of Whitman in his pages. The main points of this life, as already suggested, respect, first, the purpose of his ride, second, the incidents and object of his visit to Washington, and, third, his connection with the emigration of 1843. The American Board established its Oregon missions in 1836 by sending out Whitman and Spalding as missionaries and Gray as agent. Two years later the missions were reënforced by the addition of Eells, Walker, Smith, and Rogers. The missionaries quarrelled fiercely among themselves, a fact which Dr. Mowry passes over as charitably as possible. In February of 1842 the Prudential Committee of the Board decided to discontinue the southern branch, transfer Whitman to the northern one, and recall Spalding. When this order was received in September, Dr. Whitman, feeling that its execution would be a great mistake, called a meeting of the missionaries, to whom he communicated his resolution to go east immediately in order to present his view of the situation to the Board. The purpose of his journey appears in the authorization of the missionaries, which advised Dr. Whitman "to visit the United States as soon as practicable to confer with the Committee of the American Board for Foreign Missions in regard to the interests of this mission." Dr. Mowry unaccountably omits the last eight words of this authorization, as Professor Bourne points out. Dr. Whitman's purpose is also clearly stated in a letter written by Mr. Walker at the time of his departure, which Dr. Mowry erroneously attributes to Mr. Eells. There is no suggestion anywhere of a political motive. Dr. Mowry attributes its absence to fear of the Hudson's Bay Company and of the condemnation of the American Board, but these reasons would not have restrained Dr. Whitman from referring to it in letters written while in the east to persons not connected with the Board. Dr. Mowry also argues that but for a political motive, Dr. Whitman would have waited until spring, since a summer trip across the continent would have served the purpose of the mission equally well. Exactly the reverse appears to us to have been the case. The Board in February of 1842 had ordered the discontinuance of the mission, and would expect the order to be obeyed not later than the spring of 1843. If the order were to be withdrawn, representations must reach the Board by that time. Arriving in Boston, Dr. Whitman succeeded in securing the reversal of the order, and thus accomplished his purpose.

That Dr. Whitman also visited Washington appears from a letter that he addressed to the Secretary of War after his return to Oregon, which began as follows: "Sir, In compliance with a request you did me the honor to make last winter, while in Washington, I herewith transmit to you the synopsis of a bill," etc. There is no other contemporary reference to Dr. Whitman's Washington visit. In later years several persons testified that they remembered having seen him there. Dr. Lyon G. Tyler writes that John Tyler, Jr., President Tyler's son and secretary, told him that "he remembered Whitman very well, that he was in Washington, 1842–43, full of his project to carry emigrants to Oregon, that he waited on the President and received from him the heartiest concurrence in his plans." This does not necessarily mean much, since it was the custom of nearly everyone, who visited the national capital, to pay his respects to the President. That Dr. Tyler does not regard it as sustaining the claim that Whitman influenced the administration appears from a recent letter to the writer of this review, in which he says, "I do not believe that Dr. Whitman controlled the policy of President Tyler's administration in any way." That President Tyler discussed the political situation with Dr. Whitman is extremely improbable, since he had refused the request of the Senate for information upon the ground that he did "not deem it consistent with the public interest to make any communication upon the subject." A very plausible reason for Dr. Whitman's visit to Washington and for his interview with the Secretary of War was a desire to strengthen the title to the mission lands.

These lands were held merely under a permit from the War Department, and Dr. Whitman expressed his anxiety upon the subject in his first letter, written to the American Board after his return to Oregon, in which he said, "Unless the Board gets a special grant of the land the mission occupies, it will be likely to be taken from the mission by preëmption whenever Congress takes possession of the country and grants land to settlers."

As to Whitman's connection with the emigration of 1843, Dr. Mowry admits that "it can be clearly shown that he was not the sole cause of this great westward movement," but he endeavors to show that he was one of its prime movers. In regard to this emigration Dr. Whitman on his way back to Oregon wrote the Secretary of the American Board from Shawnee Mission:

"You will be surprised to see that we are not yet started. The emigrants have some of them just gone and some of them have been gone a week and some are yet coming on. I shall start to-morrow. I regret that I could not have spent some of the time spent here in suspense, with my friends at the East. . . . I cannot give you much of an account of the emigrants until we get on the road. It is said that there are over two hundred men besides women and children. They look like a fair representative of a country population. Few, I conclude, are pious. . . . We do not ask you to be the patrons of emigration to Oregon, but we ask you to use your influence that, in connection with all the influx into the country, there may be a fair proportion of good men of our own denomination who shall avail themselves of the advantages of the country in common with others."

From this letter it appears that Dr. Whitman was not only not engrossed with the organization of a great emigration, but that he regretted the time he was compelled to spend with it, and was almost disgusted with its character. What Whitman's real plan of emigration was appears very clearly in the documents that Dr. Mowry presents. It is stated in the letter, already cited, written by Mr. Walker, just as Dr. Whitman was leaving for the east, and repeated in the partial sanction that was given it by the American Board. Dr. Whitman himself states it in his letter to the Board written immediately after his return to Oregon, and again in letters written shortly before his death in 1847. In all of these statements the emigration was regarded solely from the standpoint of the missions, and not at all from the standpoint of American interest in the territory; a fact wholly inconsistent with the theory that Whitman was so devoted to the national interests that he undertook his winter journey to secure them. What Whitman wanted was a small emigration of pious people to assist the missions in checking the papists, and not the great emigration of all sorts and conditions of men that saved Oregon to the United States. No one man saved Oregon, but the spontaneous movement of masses of men. It was a part of that larger movement which, beginning with the Allegheny Mountains, in little more than a century pushed the American frontier across the continent to the Pacific, and afforded the most marvellous example of national expansion in all history. In that struggle Marcus Whitman played a man's part, and, like hundreds of others, fell a victim to Indian treachery; but that he is entitled, either by the breadth of his views or by the measure of his achievement, to rank as one of the leaders of the struggle cannot for a moment be admitted.

F. H. HODDER.

MARY STUART AND THE "CASKET LETTERS."*

One who has been following Mr. Andrew Lang's literary activities for the last few years will recognize in his "Pickle the Spy" and "The Companions of Pickle," as well as in his more recent volume on "The Mystery of Mary Stuart," the by-products of the author's "History of Scotland," recently brought to a conclusion. Or, if this designation has a derogatory shade, it might be fairer to refer to the books first named as the results of the author's preliminary studies for the latter. It would be difficult on any other assumption to understand how Mr. Lang should have been inclined to devote such minute study, and two impressive volumes, to Pickle and Pickle's companions. But the same wonder would not be felt regarding an extended study of Mary Stuart. As with her personality in life, so with her memory and the problems surrounding her career and her fate: the charm is perennial.

The most serious charges against the character of the Scottish queen are involved in the partial or complete authenticity of what are known as the "Casket Letters," a series of eight epistles which first came to light in the hands of Balfour, Morton, and other Scotch lords hostile to Mary, on the 19th of June, four days after the so-called battle of Carberry Hill, where Mary was taken captive by her

* THE MYSTERY OF MARY STUART. By Andrew Lang. Illustrated. New York: Longmans, Green, & Co.

banded subjects. When produced, the letters were in a trunk-shaped box less than a foot long, adorned with gold metal filagree. These letters, the originals of which disappeared soon after their production before the English Commissioners who were examining the charges against Mary, in December, 1568, were apparently without address, date, or signature. Morton testified that the casket was taken by George Douglas from Dalgleish, a valet of Bothwell's, who revealed its existence and hiding-place under torture. Dalgleish had come into Edinburgh a few days before June 19, 1567. Douglas and Dalgleish then took the casket to Morton, who kept it in his sole possession until next day, the 21st, and then opened it in the presence of various lords. No inventory was made of the contents of the casket, the documents were not marked, and no minute was made of the character of the contents, although the assembled lords — all hostile to Mary, and some of them privy to the murder of Darnley, others to the murder of Riccio — recognized the letters as damaging to Mary. After this examination, the letters were returned to the custody of Morton, who produced them eighteen months later before the English Commissioners and declared that he had not altered them. Moray, who conducted the case against Mary, required the papers to be re-delivered to Morton, various copies and translations having been taken. Morton had possession of the casket (with the letters in it?) not long before his death in 1581; it was heard of for a few years longer, and then disappeared from sight forever. The supposed originals were never collated or examined critically by unprejudiced experts, and their presentation before a commission when Mary was not present, either in person or by counsel, gives them no real value as evidence that would stand before a civilized court.

The only form in which the letters exist today is that of copies or translations, none of which are duly certified as true copies. This throws the whole burden of the proof upon the internal evidence of the compositions, and this is vitiated by the fact that the alleged original letters were produced from no one knows where, by a mortal enemy of Mary, himself a murderer and unscrupulous perjurer; and were, even after their production, left for months in his irresponsible keeping.

After a minute and ingenious examination of this internal evidence, Mr. Lang inclines to the opinion that Letter II., the most compromising of them all, is probably partly or altogether a forgery, although there remain circumstances indicating the authenticity of parts of it. This letter, if admitted as genuine, would prove Mary's connivance at the murder of Darnley. Letters IV.–VIII. testify more or less clearly to Mary's amour with Bothwell, and to her connivance in her own abduction and marriage with him. The authenticity of these letters Mr. Lang is less disposed to question, although he concedes the possibility that all of the eight are forged. If any forgery was committed in connection with the letters, Mr. Lang inclines to lay it upon Lethington, whose duplicity and motives for such action he shows forth at length.

The "Casket Sonnets," sometimes called Letter IX., are treated very summarily, apparently because "a distinguished historian is occupied with a critical edition" of them. The suggestion that the letters, if forgeries, are based upon the sonnets; that the sonnets were the original documents found in the casket; and that their tone and style were developed into the letters, with the addition of more incriminating details by the hostile lords, deserved a more extended discussion. Mr. Lang regards the sonnets as much less open to suspicion of forgery than the letters, and at the same time finds a decided similarity between them, even to the phraseology. He even admits that the suspicion we have mentioned "is suggested."

On the whole, the chapters devoted to the discussion of the "Casket Letters" succeed admirably in impressing the reader with the general untrustworthiness of all the people who surrounded Mary, friend or foe. In this maze of intrigue, Mr. Lang sets himself the problem of figuring out the probabilities of truth. He admits us to his study, and invites us to listen while he thinks aloud. He weighs this evidence, and rejects it; he considers that testimony, and admits that there may be something to it, provided — ; he conjectures, he balances, he puts himself in the place of both accusers and defenders, he wrestles with the calculus of probabilities, until at last

> "We feel as stupid from all of that
> As though we'd a mill-wheel under our hat."

And the author himself is not far from coming out "at the same door where in he went," — to wit, that Mary was more or less guilty, but not so guilty as her enemies have said; and that her accusers are at least as bad as she.

In the opening chapters, describing "The

Dramatis Personæ," Mr. Lang is at his best. Here we find once more the literary artist who was buried under the rubbish of "Pickle the Spy." It would be greatly desirable to have an entire biography of Mary Stuart completed in the style and the manner of these opening chapters. For instance, this description of the Earl of Morton:

"The son of the most accomplished and perfidious scoundrel of the past generation, Sir George Douglas, brother of Angus the brother-in-law of Henry VIII., Morton had treachery in his blood. His father had alternately betrayed England, of which he was a pensioner, and Scotland, of which he was a subject. By a perverse ingenuity of shame, he had used the sacred Douglas heart, the cognizance of the House, the achievement granted to the descendants of Good Lord James, as a mark to indicate what passages in his treasonable letters might be relied on by his English employers. In Morton's father and uncle had lived on the ancient inappeasable feud between Douglases and Stewarts, between the Nobles and the Crown. It was a feud stained by murder under trust, by betrayal in the field and perfidy in the closet. Morton was heir to the feud of his family, and to the falseness. . . . His sanctimonious snuffle is audible still in his remark to Throckmorton, who asked to be allowed to see Mary in prison. Morton answered that 'the day being destined to the Communion, continual preaching, and common prayer, they could not be absent, nor attend matters of the world.' . . . A red-handed murderer, living in open adultery with the widow of Captain Cullen whom he had hanged, and daily consorting with murderers like his kinsman Archibald Douglas, Morton approached the Divine Mysteries. His private life was notoriously profligate; he added avarice to his other and more genial peccadilloes."

The fine plates with which this volume is liberally supplied add much to the author's ability to make the past re-live. But inasmuch as there is not in existence a copy of the "Casket Letters" in Mary's own hand, it is not quite evident why the discussion is accompanied with plates showing her authentic writing, with a *fac simile* of the MS. of the "Casket Sonnets" which are not in Mary's hand, and a plate by a writing expert showing how Letter III. would look in Mary's hand.

Corrections of a few typographical errors may be made: Page 2, for Marie Stuart read Maria Stuart; p. 11, for Henry VIII. read Henry VII.; p. 330, l. 11, after 'to' sc. *be*.

W. H. CARRUTH.

A LITTLE book entitled "How to Remember without Memory Systems or with Them" (F. Warne & Co.), by Eustace H. Miles, is a saner book than most that deal with this topic. Though it contains a fair statement of the psychology of memory and rational chapters of advice, it does not rise sufficiently, either by originality or excellence of execution, above the average of its class to call for extended remark.

STRIVINGS WITH SOCIAL PROBLEMS.*

One of the most important of the recent contributions to our knowledge of society is Professor Ross's treatise on "Social Control." It is a fuller working out of the thoughts suggested in the author's articles published in the "American Journal of Sociology" during recent years. Since then, he has had excellent opportunity to observe the working of a system of control in vogue in California, and has made extensive studies in Europe. His particular field of investigation has been among the Western European peoples and their descendants in America and Australia. Among these most restless and individualistic of men he seeks to discover the secret of "that degree of harmony we see about us." In general, this harmony is a fabric erected by the community and imposed upon the individual. But individuals are characterized by certain qualities of adaptation to society. The first chapters are given to the consideration of these qualities, under the titles Sympathy, Sociability, Sense of Justice, and Resentment. Under favorable circumstances, these qualities may produce a "natural order." But this is far from perfect, and in course of time "society invariably developes a certain measure of control over the individual." The need of control is shown by illustrations of life in new settlements, and its methods are discussed under such titles as "Public Opinion," "Law," "Social Suggestion," "Art," "Illusions," etc. Social control is liable to abuses, such as being used in the interests of a class; and even when properly directed, it must be within reasonable limits, for "the art of domesticating human beings may succeed only too well."

The third of the studies undertaken by the Committee of Fifty for the Investigation of the Liquor Problem appears under the title "Substitutes for the Saloon." It is written by Mr. Raymond Calkins, and is the most satisfactory of the three, in that it deals with more complex questions and a

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*SOCIAL CONTROL. A Survey of the Foundations of Order. By Edward Alsworth Ross, Ph.D. New York: The Macmillan Co.

SUBSTITUTES FOR THE SALOON. By Raymond Calkins. Boston: Houghton, Mifflin & Co.

THE SCIENCE OF PENOLOGY. The Defence of Society against Crime. Collated and systematized by Henry M. Boies. New York: G. P. Putnam's Sons.

THE WORLD OF GRAFT. By Josiah Flynt. New York: McClure, Phillips & Co.

BACK TO THE SOIL; or, From Tenement House to Farm Colony. By Bradley Gilman. Illustrated. Boston: L. C. Page & Co.

TOLSTOY AND HIS PROBLEMS. Essays by Aylmer Maude. New York: A. Wessels Company.

SOCIAL INSTITUTIONS. Their Growth and Interconnection, Psychologically Treated. By Denton J. Snider, Litt. D. St. Louis: Selma Publishing Co.

A DAY WITH A TRAMP, and Other Days. By Walter A. Wyckoff. New York: Charles Scribner's Sons.

THE SOCIAL SPIRIT IN AMERICA. By Charles Richmond Henderson. Chicago: Scott, Foresman & Co.

greater mass of material, by a logical method and in a lucid style. The references to the numerous preliminary studies made in different cities, as a basis for the work, and the extracts from their reports, convince one of the care with which the foundation has been laid. The book is a mine of information in regard to various lines of philanthropic work. But, better than that, the material is so handled that one finds it most interesting reading as well as a convenient book of reference. And, best of all, one is impressed by the author's keen insight into the real significance of these agencies of betterment, and his appreciation of the reasons for their incomplete success. The first and third chapters, entitled "The Saloon as a Social Centre" and "The Clubs of the People," are particularly valuable as showing what the saloon really is to the great bulk of its patrons. One feels himself in the place of the man at the bar, and is therefore in the best position to realize the practical value of the various "substitutes" that have been proposed. This book is a necessity to all rational temperance workers; indeed, it is difficult to see how anyone interested in the betterment of society can afford to be without it.

In "The Science of Penology," Mr. Henry M. Boies has collated and systemized the modern doctrines pertaining to this subject. The author's official position has made it his duty to study carefully the problems of crime and pauperism, and with this book he has filled a serious gap in our literature in these fields. Most of the recent publications have been more or less fragmentary studies of the criminal's nature. These have had their important influence in modifying the science, and now Mr. Boies gives us an excellent statement of its present position. The book ought to be of great value to all connected with prison administration, and it will certainly be valuable in college and university work.

"The World of Graft" is a collection of studies of the professional thief and swindler in his relation to government, some of which have appeared from time to time in "McClure's Magazine." Mr. Willard has been criticised for his persistent "spying upon the unfortunate," but in this book it is less the unfortunate and more the rogue that is studied. "Graft" is defined as the "generic slang term for all kinds of theft and illegal practices generally." The grafter "may be a political boss, a mayor, a chief of police, a warden of a penitentiary, a municipal contractor, a member of a town council, etc." It is this contingency that complicates municipal administration. The public sometimes sets a rogue to watch a rogue, and each preys upon the other and both upon the public. The evidence as to this condition is especially clear in the cases of New York and Chicago, where the author's statements seem to have been somewhat irritating to the police.

Another attempt to solve the problems growing out of over-crowding in cities appears in "Back to the Soil," by Mr. Bradley Gilman. A group of wealthy men become interested in an attempt to found a farm colony that shall possess all the advantages of city life without its evils. A tract of land four miles square is obtained, and divided in such a way that all the houses may be built in a circle about a central park and within a few rods of each other. With difficulty, families are induced to come from the city slums, and various industries are established, including a market in the great city for the sale of Circle City products. This, it is thought, disposes of the industrial and economic questions; but the task of educating and socializing the people is more difficult to handle. Thoughts will intrude of our thousands of country villages with all the economic advantages of Circle City, and nothing more.

"Tolstoy and his Problems" is the title of a series of essays by Aylmer Maude, bearing upon Tolstoy's personality and theories, and upon the South African war. The author has enjoyed intimate friendship with Tolstoy, and many of the incidents of his daily life and his comments upon fellow-reformers are of interest. The tactical value of the doctrine of non-resistance seems to make it especially attractive to the author, as it gives him a fine advantage over the English government and the war Quakers.

In "Social Institutions" Mr. Denton J. Snider rounds out his work in psychology with an interpretation of the institutions of society in the terms of the Hegelian School. Though the book is difficult reading, the author hopes to render it "intelligible to any reader who is willing to think a little." This requires, however, "a given nomenclature which indicates in the word the connecting thought," and the exposition of this nomenclature occupies forty pages of the Introduction. The definition of *institution* is important: "Will is actualized in an object which is itself Will, and this is a Will which wills Will. Such an object which is existent in the World as Will, whose end and purpose is to secure Will, is an institution."

In "A Day with a Tramp, and Other Days," Mr. Walter A. Wyckoff yields to the public clamor for more stories about the American workman, by filling in a few of the gaps in his published diary. The remarkable reception of "The Workers" fully warrants the publication of this appendix. It is written in the same vivid style, and will make its readers still more eager to hear what the author has to say about his recent investigations in Europe.

The appearance of the second edition of Professor Henderson's "Social Spirit in America" may well serve as an occasion for congratulating the reading public upon its appreciation of this work. We have no wiser or more kindly leader in social betterment than the author, and certainly such a book is one of the strongest forces that make for justice and improvement in society.

GARRETT P. WYCKOFF.

Recent American Poetry.*

In its recent bicentennial celebration, Yale University was fortunate in more ways than one, but in no way more fortunate than in numbering among its sons the foremost of our living poets. It was preordained in the fitness of things that Mr. Edmund Clarence Stedman should be the poet of the occasion, and that he should respond to the call with an ode entirely worthy of himself and of his alma mater. The "Mater Coronata," recited by him last October at New Haven, is a poem dignified and severe almost to the point of bareness. It is unadorned by the minor rhetorical graces, but it is weighty with thought and the burden of the highest ideals of the spirit. Two stanzas occurring midway in the poem may be taken to represent the quality of the whole.

"No oracle betokened the obscure
Grim years encountering which the elders bowed,
Yet know not faintness nor discomfiture,
But set the buttress sure
That should upstay these tabernacles proud;

"These fanes, that bred their patriot to vie
In steadfastness, erect of thought to live,
Or, when the country bade, undauntedly
Without lament to die
Save that he had but one young life to give."

There are twenty-seven of these stanzas in all, logically knit together for the unfolding of their high argument.

Another of the small volumes of verse that are collected every few years by Mr. Richard Watson Gilder has just been published with the title, "Poems and Inscriptions." The poems are mostly occasional, reminiscences of consecrated places, and tributes to great men, such, for example, as the piece inscribed to Beethoven, and suggested by a visit to the house of the composer in Vienna.

"Here unto the bitter end abode
He who from pain wrought noble joy for men,
He who from silence gave the world to song;
For in his mind an awful music rose
As when, in darkness of the under-seas,
Currents tremendous over currents pour.
He heard the soundless tone, its voice he was,
And he of vast humanity the voice,
And his the empire of the human soul."

The "Inscriptions" of this volume were written for the buildings of the Pan-American Exposition, and are conceived in the spirit of a fine literary art. The last of them is "To the statesmen, philosophers, teachers, and preachers, and to all those who, in the new world, have upheld the ideals of liberty and justice, and have been faithful to the things that are eternal."

Among the poets of the younger generation in this country there are not more than three or four whose achievement reaches the level of Mr. George Santayana's work. In his new volume, "A Hermit of Carmel, and Other Poems," he displays his varied gifts — melody and mysticism, passion and philosophy — in ampler measure than hitherto, and wins the respect of all lovers of serious poetry. For the title-poem and its sequel, dramatic in form rather than in treatment, we care less than for the lyrical numbers that follow. Of these, the very first strikes the philosophical note most characteristic of Mr. Santayana's work. The verse is of the brooding sort, with a haunting and melancholy sweetness all its own. The poem is called "Premonition."

"The muffled syllables that Nature speaks
Fill us with deeper longing for her word;
She hides a meaning that the spirit seeks,
She makes a sweeter music than is heard.

"A hidden light illumines all our seeing,
An unknown lore enchants our solitude,
We feel and know that from the depths of being
Exhales an infinite, a perfect good.

"Though the heart wear the garment of its sorrow
And be not happy like a naked star,
Yet from the thought of peace some peace we borrow,
Some rapture from the rapture felt afar.

"Our heartstrings are too coarse for Nature's fingers
To wake her purest melodies upon,
And the harsh tremor that among them lingers
Will into sweeter silence die anon.

"We catch the broken prelude and suggestion
Of things unuttered, needing to be sung;
We know the burden of them, and their question
Lies heavy on the heart, nor finds a tongue.

"Till haply, lightning through the storm of ages,
Our sullen secret flash from sky to sky,
Glowing in some diviner poet's pages
And swelling into rapture from this sigh."

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*Mater Coronata. Recited at the Bicentennial Celebration of Yale University, XXIII. October, MDCCCCI., by Edmund Clarence Stedman, L.H.D., LL.D. Boston: Houghton, Mifflin & Co.

Poems and Inscriptions. By Richard Watson Gilder. New York: The Century Co.

A Hermit of Carmel, and Other Poems. By George Santayana. New York: Charles Scribner's Sons.

Lincoln and Other Poems. By Edwin Markham. New York: McClure, Phillips & Co.

The Lutes of Morn. By Clinton Scollard. Boston: Privately Printed (Alfred Bartlett).

Songs of My Violin. By Alfred L. Donaldson. New York: G. P. Putnam's Sons.

God and the Soul. A Poem. By John Lancaster Spalding. New York: The Grafton Press.

The Feast of Thalarchus. A Dramatic Poem. By Condé Benoist Pallen. Boston: Small, Maynard & Co.

With Lead and Line along Varying Shores. A Book of Poems by Charles Henry Webb (John Paul). Boston: Houghton, Mifflin & Co.

At the Sign of the Ginger Jar. Some Verses Gay and Grave. By Ray Clarke Rose. Chicago: A. C. McClurg & Co.

In the Realms of Gold. A Book of Verse, 1891–1901. By Lorenzo Sosso. San Francisco: D. P. Elder and Morgan Shepard.

Turquoise and Iron. By Lionel Josaphare. San Francisco: A. M. Robertson.

Marlowe. A Drama in Five Acts. By Josephine Preston Peabody. Boston: Houghton, Mifflin & Co.

The Heart of the Road, and Other Poems. By Anna Hempstead Branch. Boston: Houghton, Mifflin & Co.

The Cathedral, and Other Poems. By Martha Gilbert Dickinson. New York: Charles Scribner's Sons.

Sonnets and Songs. By Mary M. Adams. New York: G. P. Putnam's Sons.

Verses. By Dorothy King. Boston: Richard G. Badger & Co.

The Destiny, and Other Poems. By Florence Brooks. Boston: Small, Maynard & Co.

A sheaf of translations comes next after the lyrical section of the volume, and includes examples of Michelangelo, Musset, and Gautier. Greatly daring, but justified of his venture, Mr. Santayana has translated Gautier's marvellous poem, "L'Art." We had thought that the paraphrase of Mr. Dobson's "Ars Victrix" was the best that could be hoped for as a version of this poem in English, but Mr. Santayana has given us a true translation, so nearly perfect that we are lost in admiration of his skill. We must quote the last part of this *tour de force*, wishing that we had space for the whole.

"Show in their triple lobe
Virgin and Child, that hold
Their globe
Cross-crowned and aureoled.

"— All things return to dust
Save beauties fashioned well.
The bust
Outlasts the citadel.

"Oft doth the ploughman's heel,
Breaking an ancient clod,
Reveal
A Cæsar or a god.

"The gods, too, die, alas!
But deathless and more strong
Than brass
Remains the sovereign song.

"Chisel and carve and file,
Till the vague dream imprint
Its smile
On the unyielding flint."

Translation can do nothing better than this, which must always stand as one of the supreme achievements of its kind. Mr. Santayana's section of "Convivial and Occasional Verses" reveals the poet in a new character. His touch is not quite light enough for felicity in this manner, but we have read with a good deal of satisfaction the story of "Young Sammy's First Wild Oats." The theme may be gathered from these remarks of the Deacon to the Doctor —

"Cousin Sammy's gone a-tooting
To the Creole County fair,
Where the very sun's polluting
And there's fever in the air.
He has picked up three young lasses,
Three mulattoes on the mart,
Who have offered him free passes
To their fortune and their heart.
One young woman he respected,
Vowed he only came to woo,
But his word may be neglected
Since he ravished the other two."

These, be it observed, are the antics of *young* Sammy, and there is a world of meaning in what follows:

"Now he looks on outraged faces
And can laugh, defying God:
He can stretch his hand, relieving,
And strike down a cheated slave.
Oh, if Uncle Sam were living,
This would bring him to his grave!"

This excellent fooling serves, as it were, to usher in the noble poem called "Spain in America," which occupies the penultimate place in the volume. It is a philosophical panorama of the historical fortunes of Spain in both the old world and the new, and in it the Spanish blood of the author finds expression in many proud imaginings.

"By sloth and lust and mindlessness and pelf
Spain sank in sadness and dishonour down,
Each in her service serving but himself,
Each in his passion striking at her crown.
Not that these treasons blotted her renown
Emblazoned higher than such hands can reach:
There where she reaped but sorrow she has sown
The balm of sorrow; all she had to teach
She taught the younger world — her faith and heart and speech.

"And now within her sea-girt walls withdrawn
She waits in silence for the healing years,
While where her sun has set another dawn
Comes from the north, with other hopes and fears.
Spain's daughters stand, half ceasing from their tears,
And watch the skies from Cuba to the Horn.
'What is this dove or eagle that appears,'
They seem to cry, 'what herald of what morn
Hovers o'er Andes' peaks in love or guile or scorn?'"

A characterization of Abraham Lincoln opens the new volume of poems by Mr. Edwin Markham. It yields such fine verses as these:

"The color of the ground was in him, the red earth;
The tang and odor of the primal things —
The rectitude and patience of the rocks;
The gladness of the wind that shakes the corn;
The courage of the bird that dares the sea;
The justice of the rain that loves all leaves;
The pity of the snow that hides all scars;
The loving-kindness of the wayside well;
The tolerance and equity of light
That gives as freely to the shrinking weed
As to the great oak flaring to the wind —
To the grave's low hill as to the Matterhorn
That shoulders out the sky."

The ring of these lines is rather rhetorical than poetical, and this we find true of most of Mr. Markham's work. He is so moved by social passion, and so eager to proclaim the gospel of human brotherhood that he confuses the boundary line between the sermon and the song.

"What do we need to keep the nation whole,
To guard the pillars of the State? We need
The fine audacities of honest deed;
The homely old integrities of soul;
The swift temerities that take the part
Of outcast right — the wisdom of the heart;
Brave hopes that Mammon never can detain,
Nor sully with his gainless clutch for gain."

Admirable doctrine, no doubt, but not exactly poetry. When preaching becomes prophecy, we get much the same thing.

"Be constellated, star by circling star;
Give to all mortals justice and forgive:
License must die that liberty may live.
Let Love shine through the fabric of the State —
Love deathless, Love whose other name is Fate.
Fear not, we cannot fail —
The Vision will prevail,
Truth is the Oath of God, and, sure and fast,
Through Death and Hell holds onward to the last."

In two of these poems, "The Angelus" and "The Sower," Mr. Markham turns to the inspiration that gave him the best-known of his pieces. This is from "The Sower":

"Not his the lurching of an aimless clod,
For with the august gesture of a god —
A gesture that is question and command —
He hurls the bread of nations from his hand;
And in the passion of the gesture flings
His fierce resentment in the face of kings."

We much doubt if the sower does anything of this sort. But the poetry of his act was once expressed by Victor Hugo in lines of which Mr. Markham gives us only a faint echo.

"Pendant que, déployant ses voiles,
L'ombre, où se mêle une rumeur,
Semble élargir jusqu'aux étoiles
Le geste auguste du semeur."

We are impelled to a closing comment by Mr. Markham's line —

"The shy arbutus glimmers in the wood."

We do not wish to be hypercritical, but a poet is bound to look to his accents, and the word "arbutus" has been greatly abused. Mr. Herbert Spencer speaks scornfully of the man who is not ashamed to be ignorant of the Eustachian tubes, but who would blush if caught saying "Iphigénia." Now for such a man we should feel sympathy rather than scorn. One can be well-educated without knowing anything of the Eustachian tubes, but ignorance concerning the pronunciation of "Iphigénia" betokens a vital defect of culture.

Mr. Clinton Scollard is a poet who needs no introduction; his eight volumes of verse have already secured for him a high place among our writers of taste and refinement. A ninth volume is "The Lutes of Morn," beautifully printed in a private and limited edition.

"Hold them, I pray you, not in utter scorn,
These broken echoes of the Lutes of Morn!"

he adjures his readers, with greater modesty than is needful. The volume contains ballads, lyrics, and sonnets, all upon Oriental themes, marked by rich coloring and graceful diction.

"Orchards stretch their bloomy span
Round the walls of Hamadan;
Purples deepen on the grape;
Lyric brooks make blithe escape;
Yet are all the glories gone
That the lord of Macedon
Saw, ere drew the orgy on,
And the Bacchic revel ran
Round the walls of Hamadan."

This is the kind of verse that Mr. Aldrich used to give us, with more, perhaps, of fancy, but less of actuality, in the days when he was still a man of letters. We must quote in full Mr. Scollard's verses, "By the Waters of Galilee."

"The wind is low in the oleanders,
Softly stirring the rosy sea;
Out from the hill a rill meanders
Down to the waters of Galilee.

"A burning blazon of blue enamels
The rainless heaven that arches o'er;
And Druses drowse by their crouching camels,
Where meadows dip to the shingly shore.

"Crumbling walls that the hyssop clings to,
Such is Magdala's glory now;
And the only ear that the cuckoo sings to
Is that of the mate on the carol bough.

"The columned city that Herod fashioned,
That glistened white in the noonday blaze,
Naught is left of its past impassioned
Save ghosts that wander its squalid ways.

"Never a sail nor a galley oaring
The shimmering reaches of liquid calm;
Only a watchful vulture soaring
Over the crest of a lonely palm.

"But still the mountains, violet, vernal,
And the brooding vales where the shepherds be,
And the sun, in its equipoise eternal,
Looking down upon Galilee.

"And ever, to halo the desert places,
By the spell of the girdling silence bound,
The haunting thought of the face of faces,
Of Him through whom this is holy ground."

From the lute to the violin is a natural transition, and so we come next to Mr. Alfred L. Donaldson's volume. These "Songs of My Violin" are introduced by a "Prelude" that takes our thought back to the old instruments and their makers.

"For, as the sea-shells found along the shore
Retain the echoes of the ocean's roar
And murmur with the music of the spheres —
So are old violins inlaid with song
Distilled of memories that throb and throng
Athwart their dream-life of a thousand years."

To each string of the violin the writer's fancy has assigned a characteristic color, G being silver, D red, A white, and E gold. Then the spirit of each string announces its own character, and at once breaks into song. Thus the E string, heralded very properly by an excerpt from the "Rheingold," inspires the following verses:

"From a golden isle, in the sunset sea,
I bring a golden gift for thee.
In the wondrous island a fairy dwells,
Where earthly sighs are asphodels.
At a spinning-wheel, spinning all day long,
She weaves the sunshine into song.
And she spins it straight into magic strings
For harps through which the zephyr sings
When it sighs through heaven the hour of rest —
The mild-voiced curfew of the West.
One of these she sends as a gift for thee;
A golden, sunbeam-woven 'E'!"

A few "Stray Songs and Sonnets," upon musical and other themes, complete the contents of this collection. We are a little startled by the symbolism of

"Begotten 'neath the sign of three glad sharps,
From its blue cradle in the Key of A,
The firstling chord is weaned and launched in air,"

but the author assures us that his arbitrary assumptions have no serious philosophy underlying them.

The Bishop of Peoria has a deserved reputation as a writer of graceful and scholarly essays, upholding the highest ideals of thought and conduct; but as a poet he is less widely known. His volume entitled "God and the Soul" is a sonnet-sequence of the spiritual life, divided into four books, each of which is prefaced by three or four lyrical preludes. A characteristic sonnet, fairly representative of its nearly two hundred fellows, is the one called "Transformation."

"When through long years we watch the setting sun,
As day by day he passes from our sight,
Leaving repose and blessings of the night,
Sweet as the rest that comes when work is done,
Peaceful as heart of meditative nun,
Our souls are dyed in the soft, sober light,
Until they glow like Alpine mountain height
Bathed in rich hues, when night all else has won.

"So they, whose thought to God is ever near,
Grow like Him, luminous, pure, and serene,
They live in worlds where all is calm and clear
As cloudless skies and windless streams between.
They walk the solemn shores of time, and hear
The waves break on eternal shores unseen."

This elevation of soul is maintained — no mean achievement—throughout the entire series of Bishop Spalding's sonnets. They are open to the complaint of diffuseness, of uneven execution, and of a too facile diction, but their spirituality is unfailing, and they must take a high place in the class of religious and meditative verse to which they belong. They seem to us quite as good, for example, as the poems of "The Christian Year."

"The Feast of Thalarchus," by Mr. Condé Benoist Pallen, is a dramatic poem of the early days of Christianity. Thalarchus, feasting with his sensual crew at Antioch, is vouchsafed a vision of Simeon upon his pillar, beset by the demons who strive to possess the soul of the saint. The spectacle moves Thalarchus to the depths of his soul, and, as one in a trance, he beseeches Simeon to pray for him, the companions of his orgy meanwhile regarding him with mingled wonder and amusement. The devotion of Simeon avails both to repulse the demons and to reclaim the soul of Thalarchus, who, awakening from his stupor, proclaims his conversion. There are both poor and good verses in this poem. For the former we may take the lines:

"Daintiest meats unknown
In this our Antioch before, to spur
The jaded appetites of ancient revellers;
Succulent dishes dressed by so rare art
That sated gluttons shall hunger at the sight;
Such subtle witcheries for eye and ear
That they shall swoon with giddy surfeit; Beauty
So prodigal of all her charms that Venus'
Self would stale upon the general eye."

As an offset to this specimen of slovenly workmanship, we will select a passage from Simeon's song of praise.

"And so the whole round world
And the respondent heavens, O Lord, utter
Thy glory and make manifest thy praise!
For thine the gentle silence of the night,
And thine the softness of the balmy air,
And thine the sweet refreshment of repose
And strength renewed in man and beast and fowl;
And thine the glory of the golden moon,
And all the splendour of the rising sun
Shedding the benediction of its light
Upon the waking world."

By way of contrast to the unrelieved seriousness of the two volumes just noticed, we now take up two volumes of verse in lighter vein. Mr. Charles Henry Webb's "With Lead and Line along Varying Shores" is a worthy successor to his "Vagrom Verse" of a dozen years ago. It is a warm-hearted book of wit and tenderness, of unpretentious effort and genuine feeling. Here is a specimen fragment:

"Of all the ages ever known,
Of Brass or Bronze, of Brick or Stone,
The blackest and the worst, I think,
Is this pestiferous Age of Ink.
In volume vast the torrent pours,
Its volumes blocking all outdoors;
And fed and fattened as it flows
With verses scanned and potted prose,
Though all would dam it, — and some do, —
The Deluge still is *après nous*."

Most of these pieces are personal or occasional, and their felicitous lightness of touch may be well illustrated by the closing stanzas of the tribute paid to Mr. Stedman a year ago, when the veteran poet was the guest of honor at the Authors' Club.

"Yet if one have a catboat, dear,
Instead of a balloon,
Without some friendly slant of wind
One cannot make the moon.
So, while all other brows and ears
With laurel thou dost twine,
Although they be less prominent,
Oh, please remember mine.

"And I will drink, when I get where
There 's something fit to drink,
Instead of stuff as thin as though
Each author brought his ink —
A cup to him who from his heart
Pours Poesy's choicest wine,
And as a critic never wrote
Or thought — one unkind line."

Our second volume of fanciful and sentimental verse is Mr. Ray Clarke Rose's "At the Sign of the Ginger Jar" — a title that will be familiar to readers of a certain Chicago newspaper, in whose columns many of these pieces first saw the light. Their merit is much above the average of newspaper poetry, and the approved masters of *vers de société* might have been glad to sign them. A pretty trifle is "Dolly in the Rain."

"When Dolly tiptoed in the rain
The shameless sun peeped out to see —
Well, certain charming things were plain
When Dolly tiptoed in the rain!
I peeped out too, but with disdain
The saucy maiden glanced at me.
When Dolly tiptoed in the rain
The shameless sun peeped out to see."

No less dainty, but a shade more serious, are the two quatrains called "Star Tracks."

"Alone in bed at night I lie
And watch the stars that dot the sky;
They are so yellow and so bright
I call them daisies of the night.

"When day returns I step abroad
To view the wondrous works of God,
And yellow daisies, as I pass,
Shine out like stars upon the grass."

Mr. Rose has produced a very charming volume, delicate in sentiment, and graceful in expression. Fifty other examples might be quoted that are quite as good as the two we have chosen.

The far West now claims our attention with two volumes of verse, and we are recalled to more serious moods. "In the Realms of Geld," by Mr. Lorenzo Sosso, is a very serious book indeed, and its themes are of the highest — God and the human soul. There is nothing very striking in the volume; its contents are of a kind that a hundred minor poets are putting forth every year. A favorable example is this pleasing but not distinguished tribute to "The Morning Star."

"I thrill with joy to view afar
The pale resplendent morning star:
Radiant within the pearl-gray skies
Before the burning sun arise,
As each wan flower is glistening,
As early birds begin to sing,
It seems some vestal pure and fair
Within God's vast cathedral there.

"It is the star in all the host
Of stars that I still love the most;
The star of hope, the star of love,
Who in those regions pure above,
Seems in its passionless repose
Like to a white and virgin rose
Placed by a seraph on that shrine
Whose holy incense blends with mine."

Our other Californian is Mr. Lionel Josaphare, and his book has the strange name, "Turquoise and Iron." The explanation quickly follows, and this is its fashion:

"The innocently azure skies allure,
Like turquoise hopes above an iron world.
In happy passion or in mood obscure,
The innocently azure skies allure,
But, oh! when toiling toward a vision pure,
The beaten body to the earth is hurled,
The innocently azure skies allure,
Like turquoise hopes above an iron world."

The principal poem in this volume is called "The Winged Heart." In the second stanza, this heart is addressed as a "bleeding ace." A later stanza is the following:

"Still the living, living soul
Pines within its human hole.
And, without the boldened knife,
Sits that hideous, tortured thing, that tortured cripple, human life.
'T is a serpent's fangy jole,
And the foldings of its tail still in the cursed future roll.
And here seek I to explain
Why my haunted crisscross brain
In this manor should be dwelling while my heart flies in the rain."

This poet should give his "crisscross brain" a rest. His unregulated imaginings are much too ambitious. Why, we wonder, do these California poets put their portraits in their volumes.

Some months ago, we found Christopher Marlowe in a historical romance, and now he is presented to us in a five-act tragedy, the work of Miss Josephine Preston Peabody. It is a daring thing to follow in the footsteps of Horne, whose "Marlowe" is known to all lovers of English poetry, a daring thing to embody the soul of

"Our morning star, sole risen before the sun,"

in any form of imaginative composition. But Miss Peabody has been venturesome before this, for in her "Fortune and Men's Eyes" she set speech upon the lips of Shakespeare. In this tragedy of "Marlowe," we have the figure of the fiery-hearted poet, glowing with the passion for perfection which made him solitary even when surrounded by his boon companions. Greene, Peele, Lodge, and Nash all appear, and Richard Bame, of evil memory. The play begins with the success of "Faustus," and ends with Marlowe's death in the tavern at Deptford. He engages in the brawl with Francis Archer, but is made to die by his own hand, his indignant spirit gladly escaping from a world in which the fairest-seeming things are the most deceitful, in which hypocrisy and insincerity are the passports to success. The scene in the third act with Her Ladyship, the woman of rank in whose love he had once believed, offers the fine passage which we here reproduce.

"O Helena,
How cheaply at the last you sell your God!
Thirty pieces of silver, I had sworn
Would be too little. Ah, but not for you.
Not even with a kiss, but with a lie,
You shew me how you rate Him, — all of you!
I waited for the reason. There had been
A chance to make you glorious with some truth, —
And me to blink at unaccustomed gold:
A brave '*I love you not, — I wish you gone!*' —
Such valor of the devil as he respects!
But this poor coinage of an outcast metal,
Stamped with God's image! Ha, deny Him, I?
What have I seen of Him that I should know
Where He is or is not? I have searched the mire,
And found Him not, indeed; and for such temples
As Holy Writ would have it that He dwells in,
Look you, how cold and empty! — Cold, not pure.
No flame of heaven or hell, — no fire at all.
Deny Him, I? And thou, dost thou affirm? —
Living denial! — Gentle blasphemy!
Will you begone? Nay, hear my parting word.
Unmask you, Helen. — Truly you must go
The way of dreams. Will you believe you live?
No, no, I think not, no indeed, not you!
The fire burns out and leaves the ashes there,
The cock crows and the spirits must begone.
I took you for a Woman, thing of dust, —
I — I who showed you first what you might be!
But see now, you were hollow all the time,
A piece of magic. Now the air blows in,
And you are gone in ashes. Well, begone!
Ashes to ashes, dust to dust! — Nay, go."

This heartless woman whose falsity makes of all life a hideous mockery to the poet is effectively contrasted with the gentle Kentish maiden whose pure memory saves for him some remnant of his faith in mankind. She is an exquisite figure, limned with delicate art. We have read Miss Peabody's play — every word of it — with genuine pleasure. The poetry and character of the historical Marlowe have always seemed to us to provide a sort of touchstone of taste and judgment; who loves the one and understands the other cannot go very far astray either in poetical appreciation or in human sympathy.

"The Heart of the Road, and Other Poems," by Miss Anna Hempstead Branch, is a volume of serious lyrics, touched by mysticism, and expressive of an abstract mode of thought. They seem to derive in some measure from Rossetti, although the

inspiration is not always as evident as in "The Watch-Tower of the Soul," for example.

"I will be silent in my soul
Since God has girt me round
With His own silences in which
There is no space for sound.
Only His voice perchance may drop
Like dew upon the ground.

"I will be silent and will lean
Myself into all space.
Love, didst thou think in all this life
That thou couldst touch my face?
Nay, for God bade that I should turn
Unto Himself for grace."

This archaic mannerism and affectation of *naïveté* has to be very well done indeed to be convincing. Miss Branch's verses become a little monotonous, but they have a good deal of the poetic spirit and much subtlety of rhythmical effect.

Miss Dickinson's new volume opens with "The Cathedral," a poem in sections, providing a sort of poetic inventory of a cathedral, from the chimes to the cloister close. "The High Altar," for example, is thus celebrated:

"A throne with King invisible, that stands
For deathless dynasties not made with hands,
Founded on certainty of things unseen,
Whose law is perfect and whose fear is clean.
Whose sovereign majesty doth condescend
Unto the lowliest of them who bend
Far down beneath upon the humblest stair,
Submissive subjects of the altar's care."

Miss Dickinson's poems are nearly all inspired by a rather vague religious sentiment, and their expression is too strained to be effective. Her interpretation of natural beauty seems to us finer than her religious philosophizing. The really beautiful "Vale!" may be given as an illustration of her work at its best.

"Now let the frosty sentence pass!
For I have garnered astors in my soul,
To blur with sentiment the stolid year,
Beyond the largess of their purple dole.
And I have wrung the life-blood from the hours,
Forgot old pain amid the russet wold,
Steeped love in azure and immensity,
And burned regret in scarlet and in gold.
Ventured the circle of the hazel witch,
And claimed of gusty winds rough brotherhood —
And buried in my heart a rain-wet path
That led to sunset lurid through a wood.
Amid gray embers one hot hope is let —
A torch unto a royal memory,
And through the benison of dying leaves
Blows my consent unto the chill decree.
Now is all prophecy fulfilled!
Thy rustling footfall, Autumn, bear thee soon
Within the dim, unmeasured hills of Time
Led by the waning of the hunter's moon!"

The "Sonnets and Songs" of Mrs. Charles Kendall Adams make up a volume of verse that marks a distinct advance upon the author's earlier "Choir Invisible." The new poems are richer in content and more flexible in style than the old ones were. Since the sonnet is the form chiefly favored by Mrs. Adams, we select a sonnet for our illustration, one equally fine in thought and in expression. It is called "Cuba to the United States."

"Is thine the land that bore the honored name
Of Washington? — the land where Lincoln died?
Counting the cause of freedom sanctified
So long as earth shall glorify their fame?
Look to it that thou smother not the flame
They kindled, lest it be in time denied,
And all their lofty leading thus defied,
The womb that bore them know a bastard's shame!

"I stand with outstretched arms and bleeding heart,
As in the name of 'Liberty' I plead;
Arise! and fear alone the envenomed dart
That searcheth, worse than death, ignoble deed;
Yea, read on tombs of those who died for Right,
No bloodless sword did yet a tyrant smite."

Something like half a hundred of these sonnets make up a sort of cycle upon Shakespearian themes and characters, and are characterized by insight and sympathetic feeling alike.

Miss Dorothy King's "Verses" are very simple things indeed, and make up a modest sheaf of about twoscore pages. "First Notes of Spring" is a pretty bit of song.

"Little brown buds on the lilac-bushes,
Curling leaves where the tulips wake,
Glimpses of green from sleeping jonquils,
Chirpings sweet which the sparrows make.

"Tinkling sounds where the brooks are playing,
Brilliant moss where the gray stones lie,
Golden gleams from a happy crocus
Greeting the Spring with ecstacy.

"Soothing breath of the warm winds blowing,
Twitt'ring music the robins sing,
Then, with its thrill of perfect beauty,
Comes the flash of a blue-bird's wing."

Last on our present list comes "The Destiny, and Other Poems," by Miss Florence Brooks. The title-poem is a set of lyrics loosely strung together, in which we have vainly sought for a unifying principle. The best of the lyrics is this:

"The body is not, love, save for the soul;
Dumb is the flesh and dead.
Thy essence is elusive as the scroll
Woven and formed and fled
When the blue waves of forest smoke unroll
Their tendrils overhead.

"I have grown sacred, love, because of you,
Because of these blest hours;
And wine is as my mouth, and honey-dew
My tears, and many flowers
My flesh, and all my veins the heaven's blue, —
The chrism of love is ours."

Aside from the difficulty of picturing a wave with tendrils, these stanzas are not bad. An "Ode to the Mountains" is one of the more ambitious pieces in this collection, and we quote the opening stanzas:

"The dreaming mountains lie athwart the plain
In plentitude of pride and distant calm;
Their grandeur is a psalm
Of vaster harmonies than human tongue
Creates to voice its pain —
A lovely anthem from their inmost caverns sprung.

"Yet far within that lofty wooded height
Are sweet and sacred haunts my soul may see,
Unknown, forever free
From profanation of the blinded crowd
That struggles in the night
Below the towering summit's earthward drooping cloud."

WILLIAM MORTON PAYNE.

Briefs on New Books.

A traveller in Western wilds thirty years ago.

A man who, thirty years ago, was able, in addition to other journeyings, to traverse the United States from north to south along the line of La Salle's travels in the seventeenth century, and again from east to west along the line of De Soto's and Cabeza de Vaca's wanderings in the previous century, must have a story to tell. Such a story Mr. Paul Fountain has attempted in "The Great Deserts and Forests of North America" (Longmans). As a tale of adventure, the work might have been greatly improved by giving it somewhat more of human interest and paying more regard to personal episodes which must have been of a thrilling nature. As a book of travel, it could have been made more informing if the writer had taken the trouble to identify his routes upon some map of modern date, and thus have adopted a more acurate geographical nomenclature; and also if his recorded impressions of men — white, black, and red — had been more generally correct. But the book is evidently not intended to serve either as a tale of adventure or a book of travel. The writer's chief incentive in making these extensive journeys far away from the haunts of men was an intense love for natural history. While not technically a naturalist, — a fact which he frequently deplores,— he yet made copious notes of his close observations of natural phenomena; and these would be of great value at the present time, when such a widespread popular interest is taken in the various branches of natural history, were it not that they must be used with great caution. For there are abundant opportunities for errors to creep into a transcription of notes made more than a quarter of a century since, however accurate those notes may have been in the first instance. The author has had frequent occasion to correct himself by means of footnotes and appendices, and the reader will discover many instances where errors have escaped his attention. The value of the notes, even when correct, might have been enhanced had the book been furnished with an index. Mr. Fountain is an Englishman, and has written for English readers; and his book is, unfortunately, likely to perpetuate erroneous ideas regarding America and the Americans already too widely held among English stay-at-homes.

Memories of an eminent musician.

Dr. William Mason, of New York, has the distinction of being the dean of the musical profession in America. For over fifty years he has been closely associated with musical affairs in this country and abroad; and in his "Memories of a Musical Life" (Century Co.) he writes frankly, yet from a professional standpoint, of the development of music during the second half of the nineteenth century. Dr. Mason was born in Boston on January 24, 1829, the son of Lowell Mason — widely known as the composer of hymn tunes and sacred melodies, and the man through whose efforts music was introduced into the public schools of Boston. He displayed his fondness for music at an early age, and was sent abroad to obtain a musical education, intending to study under Moscheles, Hauptmann, and Richter. Through the misunderstanding of a letter, he did not begin his instruction with Liszt until four years later; he gives a very careful account of his first lesson with the great composer, and explains the characteristics of Liszt's method. In his chapter on "Music in America To-day," he says: "Enormous progress in the art and science of music has been made in America since I began my studies in Germany in 1849. . . . The time has gone by when it was necessary for students of the piano to go abroad to complete a musical education. There are now teachers of the piano of the first rank in all our principal cities, who secure better results with American pupils than foreign teachers do, because they have a better understanding of our national character and temperament." Though the few original musical exercises included in the book appear at a casual glance to be simple, they are the result of long and laborious study. In fact, throughout the work the strong musical bent of the author's mind is very marked. It is not alone the nice points, the *apices juris* of interpretation and construction, that he cares about or closely examines; it is rather the broad general principles which lie, or ought to lie, at the basis of all interpretation. Dr. Mason has numbered among his friends a long line of celebrities, and he writes about many of the great musicians in a reminiscent manner, though there is a plentiful intersprinkling of criticism which serves to illuminate the record and give it proportion. The illustrations, which are "tipped in" on different paper from the text and printed frequently in the faded color of the original manuscript, are remarkably interesting; they include many reproductions of autographs from the author's musical album, including manuscript music written by Wagner, Joachim, Berlioz, Rubinstein, Greig, Schumann, and others. On the whole, the make-up of the book is in harmony with its interesting contents.

Popular essays on the English language.

Prof. Brander Matthews has chosen an apt title for his recent volume of essays upon the English language (Scribner). "Parts of Speech" — the phrase is suggestive of endless exercises in parsing and "diagramming," of all the dull abstractions of the old-time grammar lesson. With this connotation in mind the reader is prepared fully to appreciate the leaven in the new idea of the parts of speech: the conception which interprets the phrase literally, and which Mr. Matthews is doing much to popularize. As he himself states it in his prefatory note, his purpose in almost all these essays is to show "that the English language belongs to the peoples who speak it — that it is their own precious possession, to deal with at their pleasure and at

their peril." This thesis — that "a language grows and is not made," that the many speakers, and not the few writers, of English, are the court of last resort, not to be moved by the over-academic scruples of "pedagogues and pedants," — he discusses in many of its implications. He shows how slang phrases and new words lose their plebeian associations when one realizes that the language is a living organism whose rehabilitation by means of these very despised neologisms is necessary to its literary power and vigor. Then, if the language is a race product, the character of "the stock that speaks it" becomes a vital matter, and its future in England and the United States a legitimate and interesting field for speculation. The consideration of the linguistic ideals of the English race, whose basal motive seems to have been a desire for effective simplicity, leads to discussions, first of the logical method of naturalizing foreign words, and then of the consideration due to the spelling reform movement. The ground covered in these essays, however familiar to the linguistic expert, will be new and inviting to many readers. Particularly will teachers of secondary English who have made no systematic study of historical English grammar find this popular exposition of the principles underlying the science of language of the greatest interest and value.

The life and work of Wagner.

In "Richard Wagner: His Life and His Dramas" (Putnam) Mr. W. J. Henderson has sought "to supply Wagner lovers with a single work which shall meet all their needs." A glance at the literature of the subject already accessible in English will serve to place Mr. Henderson's book among its possible competitors. First of all, we had the translation of Nohl's compact biography. Then came Mr. Finck's elaborate two-volume work. More recently, we have had the rather slight performance of Mr. Lidgey, and an English translation of M. Lavignac's exhaustive treatise. Of other books about Wagner, dealing with parts of his work or aspects of his genius, there have been many, but those above mentioned are, as far as we can remember, the only ones that in any way dispute the field with Mr. Henderson. The two brief accounts may be dismissed because they are brief; Mr. Finck's work is mainly biographical and critical, not supplying such analyses as are given by Mr. Henderson; M. Lavignac's work alone has a purpose and a plan closely similar to those of the work now under consideration. We should find it difficult to advise the lover of Wagner, restricted to a single book, between these two; we should rather cut the Gordian knot by telling him to procure them both. Mr. Henderson's work is a treatise of five hundred pages, painstaking and scholarly in execution, and more temperate in its judgments than are the books of most Wagnerian enthusiasts. Rather less than half of the contents are given up to biography and artistic characterization. The other and larger half provides an analytical account of the series of the music-dramas, from "Rienzi" to "Parsifal," with the sources of their plots, the architectonics of their dramatic structure, and the significance of their musical themes. The illustrations of the volume are a portrait of the composer and a large number of illustrative passages in musical notation. The work is highly satisfactory in all respects, and, while we cannot say that it supersedes its predecessors, it certainly supplements them in a way that fully justifies its existence.

An elementary work on the French Revolution.

Surely no one can feel, in presenting a fresh popular work bearing upon the French Revolution, that he is filling a long-felt want. There must needs be much fresh material, or much novelty in treatment, to warrant such a production at this time; and yet we find neither the one nor the other in the elementary sketch entitled "The Last Days of the French Monarchy" (Macmillan), by Miss Sophia H. MacLehose. To quote from the preface, the work is intended "to enable the reader to approach the more important histories with interest and intelligence." The book's sole title to distinction, in competition with the many similar works upon the market, is its wealth of illustration. The reproductions of old cuts and paintings are both interesting and well done, and together with excellent typography and presswork serve to make a very pretty book. Probably the author would assert also that a service had been rendered in the multitude of footnotes cited as references to the body of the text. In reality, profuse use of footnotes is necessary and excusable only in a technical monographic work on a new or controverted topic, as in a voluminous exhaustive production; in either of which cases, the citations serve as the proof of statements made or arguments advanced. The lack of any distinctive feature in style, treatment, or contents precludes any critical review. In short, the book presents the facts ordinarily stated, in the manner customary with a score of other works of like scope. It closes with 1788 and is preliminary to the Revolution itself, which is to be considered in a succeeding volume.

An English poet's view of Walt Whitman.

Mr. Edmond Holmes, the author of a subtle essay on poetry, and of a volume of poems as well, has written an elaborate essay on "Walt Whitman's Poetry" (Lane), and accompanied it with about fifty pages of selections from the "Leaves of Grass." Mr. Holmes is of those who admire Whitman judiciously, with discrimination between the finer and the baser aspects of his expression, finding much dross in the melting-pot into which the poet cast the product of his imagination, but finding also the pure metal underneath. The substance of the writer's criticism is found in the following passage:

"Sometimes we find ourselves in the middle of plain, inoffensive prose without quite knowing how we got there.

Sometimes there is a sudden descent from lofty heights to ignominious depths. Sometimes a momentary plunge into the commonplace or the grotesque mars the movement of an otherwise beautiful passage. But through all its ups and downs the form of Whitman's poetry suits itself admirably to the matter, or rather to the spirit. The want of harmony and rhythm is quite as much inward as outward. A chaotic philosophy — a philosophy which does its best to give back to the 'void and formless Infinite all that Time has won from it' — is fitly mirrored in a formless outward form."

Throughout the essay, Whitman's artistic dualism is brought into prominence — "consciously and theoretically, he is the poet of democratic equality, — and therefore of chaos; unconsciously, and in spite of himself, he is the poet of the ideal." The writer believes that "the poet, pure and simple, will be remembered and honoured when the socio-political prophet has been forgotten, or, if remembered, has fallen into disesteem." In making his selections, which occupy less space than the essay itself, Mr. Holmes has sought to give us only the best of Whitman. More than half of his pages are occupied with the three great pieces: "When lilacs last," "Out of the cradle endlessly rocking," and the "Passage to India."

Maurice Hewlett's "New Canterbury Tales."

Nothing but praise awaits the "New Canterbury Tales" (Macmillan) of Mr. Maurice Hewlett. Alone among the writers of the day, perhaps, is he competent to add to the work of Chaucer without doing violence to the literary convention of that early time. In plan and treatment he has followed his original closely, assembling his party together under the leadership of the Prioress of Ambresbury in the royal city of Winchester on Mayday in the year of grace 1450, on their way to do pious duty at the shrine of St. Thomas á Becket at Canterbury. They were only five days on their journey, in which time six tales are told by the miscellaneous company under the headship of the noble Prioress, after a delightful prologue has introduced a little romance of its own by way of providing the necessary links between the several stories. The Scrivener of the party tells of "The Countess Alys," that good woman for whom the Order of the Garter was founded; Captain Salomon Brazenhead, veteran of Italian wars, discloses the tragic history of "The Half-Brothers," drawn from the annals of Venice and Milan; the Prioress herself takes the pathetic legend of "St. Gervase of Plessy" from some "Lives of the Saints" unknown to others; Master Richard Smith, a shipman of Hull, discourses upon "The Cast of the Apple," an episode on the Welsh border; and young Percival Perceforest recounts a merry little comedy of errors, styled "Eugenio and Galeotto," with its scene alternating between Venice and Mantua. All these are in prose, like Chaucer's "Parson's Tale" and "The Tale of Melibœus"; and all most successfully avoid the introduction of modern thought and feeling, though not modern phrasing. Nothing in recent years gives more promise of literary permanence than Mr. Hewlett's latest book.

Leaders of finance and industry.

In tune with the times is Mr. James Burnley's "Millionaires and Kings of Enterprise" (Lippincott), with its fifty or more brisk sketches of leading American financiers and captains of commerce. The English authorship of the book lends it an added interest to us, and it must be admitted that full justice has been done to the American spirit of alertness, energy, and progress. Compiled under the auspices of the Messrs. Harmsworth, the volume bears witness to its journalistic origin in the pith and point that characterize its chapters. All that the curious need to know about Mr. Morgan and Mr. Rockefeller and Mr. Carnegie, and half a hundred other "kings of enterprise" now prominent in the public eye, is agreeably set forth in pages fairly bristling with figures, usually running up into the millions, preceded by the pound-sterling sign. In tastefulness of binding, in wealth of full-page portraiture and other illustration, and in excellence of paper and print, this cyclopædia of contemporary plutocracy almost rises to the dignity of literature. Even the most unworldly will be tempted to linger over its wonderful tales of material achievements.

Essays by the late Dr. Everett of Harvard.

The late Dean of the Harvard Divinity School, Dr. C. C. Everett, has been such a power in the world of thought during the present generation, that a posthumous collection of his writings is sure of a cordial reception. The twelve "Essays Theological and Literary" (Houghton) exhibit a well-defined unity, the theological ones being philosophical rather than dogmatic, and the literary ones being devoted to revealing the same spiritual ideas imbedded in the poetry of Emerson, Goethe, Tennyson, and Browning. From the author's point of view, philosophy and poetry are very much akin. He finds in Tennyson and Browning two of the great spiritual forces of our century, presenting together the higher life in its fulness, doing together what no one singer could have accomplished. Emerson is the representative optimist of the age, behind whom the preacher has shrewdly entrenched himself; while no literary work strikes its roots so deep into our modern thought and life as Goethe's "Faust." The keen critical analysis with which these points are developed attest their philosophical as well as literary value.

A book of wild beasts.

Under the title of "Animals" (H. S. Stone & Co.) Mr. Wallace Rice has prepared a popular natural history of mammals, — especially such mammals as have not been domesticated by man. The book aims to give an accurate and succinct survey of the distinguishing characters and habits of those representative wild beasts which are more generally known, and are often seen in menageries and in zoölogical gardens, or preserved in museums. The descriptive matter is well chosen, and affords instructive and entertaining reading. The presentation is

straightforward, and the work is free from doubtful or objectionable matter. It contains much information concerning animals, and might well be used as supplementary reading in elementary instruction in natural history and as a book of reference in school libraries. The volume is illustrated by about fifty colortype plates, most of which, especially those from photographs of the animals themselves, are excellent. The work of the taxidermist is, however, all too evident in a few cases, and several plates reproduced from paintings are mere caricatures standing in strong contrast to the remainder of the illustrations.

BRIEFER MENTION.

Mr. Nigel Oliphant, the author of the "Diary of the Siege of the Peking Legation" (Longmans), is a young Scottish officer who was filling a post in the Chinese Postal Service under Sir Robert Hart when the trouble broke out in 1900. The book is a manly, modest account of the siege as witnessed from the inside of the British Legation. There is little or no attempt at continuous description; and we are won by the simplicity and obvious truth of the young fellow who took his war so gayly, or his golf so seriously, as to be laying out a putting ground in the intervals of the assaults. The Diary is furnished with desirable maps, and is preceded by an appreciative preface from Mr. Andrew Lang's pen.

A "Time Table of Modern History," compiled and arranged by Mr. M. Morison, is published by the Macmillan Co., in the form of a large oblong quarto. The period covered is from 470 to 1870—just fourteen centuries. It consists, in substance, of parallel tables of events and dates, starting with six columns, and gradually increasing to fourteen or fifteen. At the end of the volume are genealogical tables, lists of reigning monarchs, a general chart of ancient and modern history, an elaborate index, and a set of ten historical maps of Europe. The work is of a kind that has been done before, but not, to our knowledge, upon so generous a scale. It is indispensable as a book of reference for school libraries.

The F. A. Bassette Company, Springfield, Mass., have published for Mr. Guy Kirkham, F.A I.A., a little volume entitled "The Elements of Architecture," taken from the miscellaneous essays of Sir Henry Wotton, Kt. Sir Henry was an amateur architect of the time of Elizabeth, when the amateur architect flourished and each Lord of the Manor was more or less the architect of his own house. The age sent down to us, along with its mass of rare literature, many interesting and beautiful examples of English domestic architecture; and of the former, touching also upon the latter, these essays of Sir Henry Wotton are of no slight interest. The volume, in type and form, is a facsimile reproduction of the original, which is very rare; and our only criticism is that the types, possibly not too clear in the original, suffer in the reproduction. Wotton was a man of attainment, and his personality speaks through his writings. The style is quaint and amiable, and the matter equally quaint and attractive to the lover and collector of rare specimens.

NOTES.

"Lessons in Physical Geography," by Mr. Charles R. Dyer, is a school text just published by the American Book Co.

"The Cloistering of Ursula" is the title of Mr. Clinton Scollard's new romance of mediæval Italy, to be issued at once by Messrs. L. C. Page & Co.

Ruskin's "Sesame and Lilies," edited by Mr. Robert Kilburn Root, is a new volume of the "English Readings," published by Messrs. Henry Holt & Co.

"King Lear," edited by Mr. W. J. Craig, is the third volume to appear in the "Dowden Shakespeare," now in course of publication by the Bowen-Merrill Co.

"A Brief Survey of the Life and Writings of Quintus Horatius Flaccus," by Professor Sidney G. Ashmore, makes a pretty booklet just published by the Grafton Press.

"Wortlehre des Adjektivs im Altsaechsischen," by Dr. Edwin Carl Roedder, is a Bulletin of the University of Wisconsin in its "Philology and Literature Series," of which the first volume is now completed.

Messrs. T. Y. Crowell & Co. announce for publication early in the coming Spring a volume on "Word-Coinage" by Mr. Leon Mead. The work is the result of several years' special study of the subject on the part of its author.

Professor Albert H. Tolman's school text of Shakespeare's "Julius Cæsar" is published by the Globe School Book Co. It has many rivals, no doubt, but none that is more attractive to the student, or more scholarly in its execution.

Mr. Henry Frowde has just published for the Oxford Clarendon Press, a new edition of the treatise on "Milton's Prosody" by Mr. Robert Bridges, supplemented by Mr. William Johnson Stone's essay on "Classical Metres in English Verse."

Messrs. Ginn & Company of Boston announce their removal from Tremont Place, where they have been for more than twenty-five years past; and are now occupying new offices at No. 29 Beacon Street, on the site of the historic John Hancock House.

A study of Charles Heavysege, the Canadian poet and dramatist, by Mr. Lawrence J. Burpee, has been reprinted in pamphlet form from the "Transactions of the Royal Society of Canada." It may be obtained from Messrs. J. Hope & Son, Ottawa, or from the Copp-Clark Co., Toronto.

The latest publication of the Early English Text Society is an edition, re-edited directly from the manuscripts by Professor George H. McKnight, of the three works "King Horn," "Floriz and Blauncheflur," and "The Assumption of Our Lady." These poems were first edited in 1866 by the Rev. J. Rawson Lumby.

"Little Pilgrimages among the Women Who Have Written Famous Books" (Page), by Messrs. E. F. Harkins and C. H. L. Johnston, is a companion to the similar volume upon men authors which we recently noticed. A score of women are included, all of them American by birth or residence, and portraits are given us of nearly all of them.

Dr. A. H. Peirce's "Studies in Auditory and Visual Space Perception" (Longmans) forms an excellent example of the kind of monograph which modern Psychology makes possible. It deals in a technical way with a special set of problems of interest to experimental psychologists, and both gathers together with critical

skill the results of former research upon the subject and makes distinctly valuable contributions to the topic. It is just this type of work that will gain for experimental psychology the worthy position among the sciences which it already enjoys in part.

"From Homer to Theocritus," by Professor Edward Capps, is a history of the Greek literature of the classical period, just published by Messrs. Charles Scribner's Sons. Although a revision of an earlier work, the changes made are so considerable that the volume is one-half larger than before, and now includes a useful bibliography and an index.

"The Three Essentials," by Chancellor Henry Mitchell MacCracken, is a baccalaureate sermon given at the New York University. The text of the sermon was provided by a window of stained glass with three panels recently set in the auditorium of the University, and the present pamphlet publication (Putnam) reproduces the design in a series of four plates.

"A Short History of England for School Use," by Miss Katharine Coman and Miss Elizabeth Kendall, has just been published by the Macmillan Co. It is a book for grammar schools, and follows much the same lines as the more advanced text-book prepared by the same authors about two years ago, although, as is natural and proper, more stress is placed upon the personal and pictorial elements of the history.

An interesting experiment in book-publishing is soon to be launched in this country and England by Mr. Howard Wilford Bell. "The Unit Library," as the venture is designated, will consist of an unlimited collection of original publications and selected reprints from every department of the world's intellectual activity, issued under the editorship of Messrs. William Laird Clowes and A. R. Waller. An explanation of the title of the series is to be found in the novel method under which it will be sold. The price of each volume will be regulated by the number of pages it contains, a unit of measure being fixed upon. This unit is 25 pages. The English rate per unit is ½d., or 2d. per 100 pages. The paper cover will cost 1d. in addition to the cost of the total number of units, a cloth binding will be 5d. additional, or leather binding 10d. additional. It is claimed that "The Unit Library" will constitute the cheapest series of books ever issued in America or England.

List of New Books.

*[*The following list, containing 80 titles, includes books received by* The Dial *since its last issue.*]

HISTORY.

The Royal Navy: A History, from the Earliest Times to the Present. By Wm. Laird Clowes; assisted by Sir Clements Markham, Captain A. T. Mahan, H. W. Wilson, Theodore Roosevelt, and others. Vol. VI. Illus. in photogravure, etc., 4to, gilt top, uncut, pp. 592. Little, Brown, & Co. $6.50 *net.*

The Assassination of Abraham Lincoln: Flight, Pursuit, Capture, and Punishment of the Conspirators. By Osborn H. Oldroyd; with Introduction by T. M. Harris. Illus., 8vo, pp. 305. Washington, D. C.: O. H. Oldroyd. $1.

BIOGRAPHY AND MEMOIRS.

Memoirs of Major-General William Heath. By Himself. New edition; edited by William Abbatt. To which is added, The Accounts of the Battle of Bunker Hill, by Generals Dearborn, Lee, and Wilkinson. Illus., large 8vo, gilt top, pp. 410. New York: William Abbatt. $5. *net.*

Ruskin and the English Lakes. By Rev. H. D. Rawnsley. Illus., 12mo, uncut, pp. 243. Macmillan Co. $2.

Edwin Booth. By Charles Townsend Copeland. With photogravure portrait, 24mo, gilt top, uncut, pp. 159. "Beacon Biographies." Small, Maynard & Co. 75 cts. *net.*

Samuel Finley Breese Morse. By John Trowbridge. With photogravure portrait, 24mo, gilt top, uncut, pp. 134. "Beacon Biographies." Small, Maynard & Co. 75 cts. *net.*

GENERAL LITERATURE.

The New England Society Orations: Addresses, Sermons, and Poems. Delivered before the New England Society in the City of New York, 1820–1885. Collected and edited by Cephas Brainerd and Eveline Warner Brainerd. In 2 vols., 8vo, gilt tops, uncut. Published for the Society by The Century Co. $5. *net.*

Milton's Prosody. By Robert Bridges. Together with, Classical Metres in English Verse, by William Johnson Stone. 12mo, uncut, pp. 175. Oxford University Press. $1.75.

King Horn, Floriz and Blauncheflur, and The Assumption of our Lady. First edited in 1866 by Rev. J. Rawson Lumby, B.D.; now re-edited from the MSS. by George H. McKnight, Ph.D. Large 8vo, uncut, pp. 171. "Early English Text Society Series." London: Kegan Paul, Trench, Trübner & Co. Paper.

The Revolt and the Escape. By Villiers de L'Isle Adam; trans. from the French by Theresa Barclay. 8vo, gilt top, uncut, pp. 61. "Modern Plays." Charles H. Sergel Co. $1.25 *net.*

The Musee Gardin for Delights, or the sift Book of Ayres. Composed by Robert Jones; edited by William Barclay Squire. 8vo, uncut, pp. 39. Oxford: B. H. Blackwell.

The Labyrinth of the World and the Paradise of the Heart. By John Amos Komensky (Comenius); edited and translated by Count Lützow. 12mo, gilt top, uncut, pp. 347. E. P. Dutton & Co. $1.50 *net.*

The Three Essentials: A Baccalaureate Discourse. By Henry Mitchell MacCracken. Illus., large 8vo, uncut, pp. 16. G. P. Putnam's Sons. Paper.

The Perfect Woman. By Charles Sainte-Foi; trans. from the French by Zéphirine N. Brown. 16mo, gilt edges, pp. 195. Marlier & Co. $1. *net.*

Shakespeare in Tale and Verse. By Lois Grosvenor Hufford. 12mo, gilt top, uncut, pp. 445. Macmillan Co. $1. *net.*

NEW EDITIONS OF STANDARD LITERATURE.

The Way of Perfection. By Saint Teresa; edited by A. R. Waller. With photogravure portrait, 16mo, gilt top, uncut, pp. 231. "Cloister Library." Macmillan Co. $1.

The Works of Shakespeare, "Dowden" edition. New vol.: King Lear, edited by W. J. Craig. 8vo, pp. 249. Bowen-Merrill Co. $1.25.

Francesca da Rimini: A Tragedy in Five Acts. By George H. Boker. 12mo, gilt top, uncut, pp. 154. Chicago: Dramatic Publishing Co. $1.

The Purgatorio of Dante Alighieri. With photogravure frontispiece, 24mo, gilt top, uncut, pp. 442. "Temple Classics." Macmillan Co. 50 cts.

Love Poems of Sir John Suckling. 32mo, gilt edges, pp. 121. "Lover's Library." John Lane. 50 cts. *net.*

BOOKS OF VERSE.

The Tippler's Vow. By Lee Fairchild; with 26 original dry-points by Jean Paleologue. Large 4to, uncut. Croscup & Sterling Co. $10. *net.*

The Ship of Silence, and Other Poems. By Edward Uffington Valentine. 8vo, gilt top, uncut, pp. 161. Bowen-Merrill Co.

In the Valley of the Merrimack. By Julia Noyes Stickney. With portrait, 18mo, gilt top, pp. 66. New York: Grafton Press. 75 cts.

The Black Christ. By C. S. A. 12mo, uncut, pp. 31. Oxford: B. H. Blackwell. Paper.

FICTION.

King Fritz's A. D. C. By Frank Hird. 12mo, pp. 305. Macmillan Co. $1.75.

The King's Ring: A Romance of the Days of Gustavus Adolphus and the Thirty Years' War. By Zacharias Topelius; trans. from the Swedish by Sophie Ohrwall and Herbert Arnold. With photogravure portrait, 12mo, gilt top, uncut, pp. 297. L. C. Page & Co. $1.50.

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Lauriel: The Love Letters of an American Girl. Edited by A. H. With photogravure frontispiece, 12mo, gilt top, pp. 301. L. C. Page & Co. $1.50.

Love's Itinerary. By J. C. Snaith. 12mo, pp. 315. D. Appleton & Co. Paper, 50 cts.

TRAVEL AND DESCRIPTION.

Ancient Royal Palaces in and near London. Drawn in lithography by Thomas R. Way; with Notes compiled by Frederic Chapman. 4to, uncut, pp. 175. John Lane. $6. *net.*

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Eastern Peru and Bolivia. By William C. Agle. 12mo, pp. 45. Seattle: Homer M. Hill Pub. Co. Paper, 50 cts.

RELIGION.

What Is Christianity? By Adolf Harnack; trans. by Thomas Bailey Saunders. Second edition, revised; 8vo, gilt top, pp. 322. G. P. Putnam's Sons. $1.75 *net.*

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Via Christi: An Introduction to the Study of Missions. By Louise Manning Hodgkins, M.A. Holiday edition; with frontispiece, 16mo, pp. 251. Macmillan Co. 60 cts. *net.*

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EDUCATION.—BOOKS FOR SCHOOL AND COLLEGE.

Journal of Proceedings and Addresses of the Fortieth Annual Meeting of the National Educational Association, held at Detroit, July 8-12, 1901. Large 8vo, pp. 1034. Published by the Association.

The Art of Teaching: A Manual. By Emerson E. White, A.M. 12mo, pp. 325. American Book Co. $1.

Lessons in Physical Geography. By Charles R. Dryer, M.A. Illus., 12mo, pp. 430. American Book Co. $1.20.

The Elements of French Composition. By J. Howe Cameron, M.A. 12mo, pp 196. Henry Holt & Co.

A Short History of England. By Katharine Coman, Ph.B., and Elizabeth Kendall, M.A. Illus., 12mo, pp. 430. Macmillan Co. 90 cts. *net.*

Schiller's Die Jungfrau von Orleans. Edited by Lewis A. Rhoades, Ph.D. Illus., 16mo, pp. 276. D. Appleton & Co. 60 cts.

Schiller's Die Braut von Messina. Edited by Arthur H. Palmer and Jay Glover Eldridge. 16mo, pp. 193. Henry Holt & Co. 60 cts. *net.*

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The Four Epochs of Woman's Life: A Study in Hygiene. By Anna M. Galbraith, M.D.; with Introductory Note by John H. Musser, M.D. 8vo, pp. 200. Philadelphia: W. B. Saunders & Co. $1.25 *net.*

The Wild Fowlers; or, Sporting Scenes and Characters of the Great Lagoon. By Charles Bradford. Illus., 12mo, pp. 175. G. P. Putnam's Sons. $1. *net.*

Wortlehre des Adjectivs im Altsaechsischem. Von Dr. Edwin Carl Roedder. Large 8vo, uncut, pp. 80. Bulletin of the University of Wisconsin. Paper, 35 cts.

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THE NOVEL AND THE LIBRARY.

The great preponderance of works of fiction among the books drawn from public libraries has always been a subject of much concern to librarians and other men engaged in the business of public education. It comes up for discussion perennially, and various are the suggestions made for the correction of what is generally recognized as an evil. While there is nothing to say against the practice of reading fiction, abstractly considered, there is much to say against the novel-reading habit which seems to be fastened upon the majority of those who use our public libraries. When the statistics of circulation show that works of fiction constitute from fifty to eighty per cent of the books that are taken for home reading, there is certainly some reason to think that the library is regarded as a source of entertainment rather than of public education, and some reason to question the wisdom of taxing the people at large for such a purpose. Even if careful consideration of the whole subject convinces us that a library, put chiefly to such uses, is better than no library at all, and still on the whole a worthy object of public support, it is certainly obligatory upon those who control the supply of free books to use all possible vigilance in minimizing the evil of thoughtless reading, and in encouraging the literary and studious tastes of readers.

Very often the statistics themselves disguise the evil which they cannot wholly conceal. A library which reports sixty per cent of fiction among the books circulated will very likely report also from ten to fifteen per cent of juvenile literature (most of which is fiction), and from five to ten per cent of books in foreign languages, of which novels form the larger fraction. Some librarians regard this condition of affairs with complacency, and, while seizing every opportunity that is offered to encourage the reading of serious books, still hold to the view which was advocated by the late W. F. Poole — the view that most of these novel-readers would read nothing at all unless they could get what they wanted, and that it is well for them to acquire the reading habit even if a wiser judgment disapproves of their habitual selection of books. There is much to be said for this view, and for its corollary that the

exercise of the reading habit in any form tends to bring about a gradual elevation of literary taste, especially if the reader be supplied all along with gentle and unobtrusive incitements to the acquisition of better standards and broader interests. This sort of stimulus has to be applied tactfully, and it is a distinctive characteristic of the good librarian that he knows how to apply it with judgment and without ruffling the reader's temper. The natural man, who has outgrown the years of tutelage, resents being practised upon by others for his own good, and, although he may be led to the water, he must be left to believe that he is drinking it of his own volition.

The subject of fiction in the public library has recently come up for renewed discussion in connection with a report from Springfield, Massachusetts, according to which the librarian, during the past four years, has reduced the circulation of fiction by about one-fourth. This may not seem strange news to the general reader, but to those who know anything of library work from its professional side, the report is so startling that it seems almost sensational. One librarian says it is what Lord Dundreary would have called a "staggerer." Experience shows the percentage of fiction to be so nearly uniform from year to year that a change of as little as five per cent would excite comment. Naturally, then, a change (and for the better) of something like five times that percentage is a cause for both surprise and curious interest. By just what means so great a reduction of novel-reading has been brought about we do not know, but so gratifying a result is sure to excite the spirits of both inquiry and emulation in the breasts of librarians all over the country.

There are many devices of the obvious sort for the lowering of the percentage of fiction and the raising of the percentage of serious reading, and these have been used by all good librarians in the United States during the quarter-century that librarianship has been recognized as one of the professions. They include such things as the limited supplying of novels and the liberal supplying of better books, the publication of annotated and descriptive lists upon special subjects, the coöperation of librarians with teachers in the work of the schools, the opening of the library shelves to easy access on the part of the public, and the judicious use of personal counsel on the subject of reading. But there seems to be a rather narrow limit to the efficacy of any of these devices, or of all of them together; if they have proved adequate to effect the reduction reported from Springfield, the case is as surprising as it is exceptional, and few librarians will be hopeful of accomplishing similar results by such means. What we wish now to consider are certain methods of a farther-reaching and more radical sort that have either been put into operation of late years here and there, or that have been suggested by the recent revival of interest in the discussion. The "Saturday Review" of the New York "Times" not long ago invited professional opinions upon this subject, and elicited several suggestions that are deserving of serious consideration.

Mr. Herbert Putnam, who by virtue of his official position is the leader of the profession of librarianship in America, makes a suggestion that may be pronounced radical, but that commends itself to the sober intelligence after the first shock of surprise is over. It is, simply, that no works of fiction be purchased by public libraries for at least a year after publication. Nothing could be more sensible than the following words:

> "There is, however, a demand for fiction which I do not believe can legitimately be met by the public library. That is the demand for the latest new novel merely because it is the latest new novel. We all read current novels also and enjoy and profit by them. But the demand for them is largely artificial, for a purpose merely social, and it is apt to be transitory. No free library can meet it adequately, and the attempt to meet it is an expense and annoyance to the reader and expense and burden to itself."

The exclusion of the newest fiction from the library shelves would doubtless occasion a great outcry, but the loss to the public would be more imaginary than real. Every librarian knows how hollow is the pretence of meeting the popular demand for the novels of the day. To supply that demand would entail an expenditure that no librarian could sanction. Take such a novel, for example, as "The Crisis," and such a library, for example, as that of Chicago. Probably five hundred people were daily clamoring for that particular novel during the weeks that immediately followed its publication. To satisfy them, it would have been necessary to purchase several thousands of copies, with the absolute certainty that next year they would be collecting dust upon the shelves, if not actually consigned to the lumber-room. The satisfaction of an ephemeral fancy of this sort is an absolutely illegitimate demand to make upon any public library. The only library that has a right to spend

money in this reckless fashion is the private enterprise of the Mudie type, which exists for the special purpose of catering to the taste of the moment. What such a library as the Chicago institution actually does in the case of a novel like "The Crisis" is to purchase forty or fifty copies of the work, and supply one applicant out of every two or three hundred. "In proposing to supply such a novel," says Mr. Putnam, "the library deludes the public and reduces its capacity for service really serviceable." It does not really supply the demand, and succeeds only in gratifying an occasional applicant at the cost of creating exasperation in the breasts of the thousands who, knowing that the book is in the library, ask for it from day to day until they desist from sheer weariness.

We are inclined to think, on the whole, that every public library would be well-advised in adopting Mr. Putnam's suggestion, thus forcing its patrons to take, as far as the library is concerned, Emerson's well-known advice against reading books that have not kept alive for at least a year. Using "The Crisis" once more for our illustration, it is safe to say that by next summer the demand for that excellent story will have fallen to normal proportions. It will still be asked for by a few people, and it will be as proper to provide copies to be read as it is proper to provide copies of "The Spy." This, of course, presents an extreme case, for, besides the two or three novels that a capricious public marks for its favor every season, there are two or three hundred others of merit sufficient to entitle their claims to be recognized. But the reasoning to be employed is similar in all the cases; the demand for current fiction is essentially temporary and artificial, and it is doubtful if it be the policy of wisdom to put into a public library any books for which there may not be some reasonable demand year after year.

The librarian who is unwilling to make himself disliked by refusing to supply the public with current novels may find a sort of way out of the difficulty by adopting a plan which has already been successfully operated in a few places. This is the plan of opening a special department of new fiction, buying enough books to meet the demand, and making a small charge for their use. The doctrinaire objection that all the services of a public library must be free may be met by stating the obvious fact that this particular service is impossible unless it be made self-supporting. The fee might be a very small one — much less than that charged by the private libraries — and yet sufficient to make the books thus circulated pay for themselves. The average novel costs the library rather less than one dollar; it may be in constant use for a year or more before it is worn out; if it is made to bring in two cents a week during that year, the transaction will be fair to all parties — no appreciable burden, certainly, upon the reader, and no burden upon the budget except on the score of library service. At the end of the book's career, it will have provided entertainment for possibly fifty families, at practically no cost to the library; it will have paid for itself, and may be thrown away with a good conscience. If the public library is, in any real sense, to provide its patrons with the latest novels, we believe that this is the only legitimate way of doing it. But we are sufficiently tainted with the educational theory of the library to think Mr. Putnam's plan, after all, the one better deserving to be pursued.

The two suggestions thus considered are the only ones that go to the root of the matter. Other suggestions are of the nature of ingenious devices or persuasive methods. One of the best of them is the two-card system which gives every card-holder the right to draw two books at the same time, only one of which may be a work of fiction. This encourages collateral reading of the serious kind, and is said to secure good results. Practical librarians are now generally learning how much good may be done by such things as open shelves, special bibliographies of timely interest, talks with teachers and school children, object-lessons in model collections of standard literature, the encouragement of clubs and study-classes, and the judicious selection of the fiction that is provided for circulation. These means are all praiseworthy, and are, in their aggregate employment, productive of marked benefit. And, in all this discussion, it must not be forgotten that the reading of good fiction is something more than entertainment, that it is a study of one of the great forms of creative literature, and one of the most potent agencies whereby the sympathies may be quickened, the horizon enlarged, the higher interests aroused, and culture attained. We have forever passed the day when thoughtful people could condemn the reading of fiction as such; we have come to understand for good that the best novels are among the best books there are, however we may deprecate the reading of the shallow and sensational sorts of fiction.

THE PUBLIC LIBRARY: ITS PURPOSES AND POSSIBILITIES.

Those who are working for popular education and the betterment of social conditions are again indebted to the Commissioner of Education, who includes in his last annual report a chapter devoted to the statistics of public libraries in the United States. The rapid and greatly accelerating growth which is shown to have taken place since the report of five years ago, in the number of libraries reporting, the number of volumes which have been added, and the work the libraries are accomplishing, comes as a surprise even to those who have been most interested in watching the development of the library movement.

In view of this evidence of material prosperity, and the prominence which has in the past few years been given to the public library, it may not be unprofitable for us to consider what the public library of the present day stands for; what is its aim and purpose; what the place it holds in the civic life of this day, that cities should so readily assume its support; what the meaning of the opportunity it holds which makes it appeal so forcefully to the philanthropist, not only as a means of enriching the daily life of the people, but of giving to the student the means of making individual research, by furnishing the rare and costly collections which are necessary for such work; in short, to consider to what the public library has already attained, and to discover, if we can, to what larger things the spirit which has been moving so mightily in these latter days may be leading us.

The function of the public library is to supply books, for purposes of both entertainment and information, to its readers. It aims to supply the best books to the largest number. It seeks not only to supply the needs of the individual reader, but to supplement all other educational forces of the city and to aid any effort which is made for its good. In its educational work, the city library of to-day parallels the schools, from the kindergarten to the university, and goes beyond the latter in its services to the advanced student and investigator.

The children's rooms in our libraries know no age limit, and welcome the youngest children that are able to use books, or even to enjoy pictures; showing them that a book may be to them a source of delight, rather than a task, and soliciting their interest in its proper care and handling. Each important subject, as history, biography, travel, science, poetry, and even political science, ethics, and religion, is represented by books suitable for younger readers; and this collection is catalogued, classified, numbered, and arranged in a manner similar to that of the main collection. If in addition to this, as is often the case, the holders of juvenile membership cards are allowed to use the main collection, when the time arrives that their membership is transferred to the general circulating department, they are not coming upon unknown ground, but are entering a territory with which they may have already made themselves acquainted, and in which they will find familiar landmarks and guides. The curricula of the public schools are carefully studied, and books which will aid the pupil in enlarging the subject, broadening his horizon, and deepening his interest, are plentifully supplied,— the books recommended for collateral reading being, of course, included in the number.

The education of the individual in the schools and beyond, is comprised in three periods, as follows:

First: That of acquisition alone, in which the text books are descriptive, little more than statements of fact, and the work mainly that of memory.

Second: That of comparison, in which truths and facts are placed in relation to each other and interpreted; the work of the reason and of judgment. The two are not separated by a definite line, the work of acquiring knowledge going on still in the second stage.

Third: That of investigation and original research, whether under the auspices of an institution, or independently. In this the student uses the knowledge already acquired as stepping-stones to discovery in realms still unknown.

In the first stage the library is of value by broadening and presenting in a more attractive way the facts of the text books. As the pupil passes gradually into the second stage, of comparison and interpretation, the value of the library becomes greater, and its use essential to any full understanding of the relations of the subjects under consideration. For work in the third stage the library, the storehouse of all human knowledge, is indispensable. He who would reach out and pluck treasures from the unknown in any field, must first master and plant himself firmly upon that which is known. Dr. Gilman, in describing the function of a university in conserving knowledge and promoting investigation, has happily said that "Libraries and museums are the dwelling places of universities."

While the library is thus the handmaid and helper of the school throughout the entire course, and is the workshop of the advanced student, the investigator and explorer, it has a function of even greater importance for those whose opportunities for education do not go beyond the public schools, and a function which no other institution can so well perform; that is, to continue the education for good citizenship that is begun in the public schools. To the large number, — to the great majority of our boys and girls, — who leave school at the age of fourteen or fifteen, when they are just ready to enter the high school, whose work in school has been largely that of learning the art of reading and of storing their memories with elementary knowledge, whose work has been almost entirely in the first stage of education, — to these the public

library must be high school, college, university; it must give to them the only opportunity they are likely to have of broadening and increasing their knowledge, of properly relating and interpreting the facts of nature and of life, and making their knowledge a consistent whole instead of a mere collection of isolated facts. This is an additional and still more weighty reason for training children in the use of the library from their earliest school-days; as, in addition to its immediate advantage in their school work, it will make them acquainted with that institution which must be their main reliance in continuing their education beyond the period of their school life; and having once tested its usefulness in answering the questions of the schoolroom, they will more readily turn to it for assistance when confronted by the larger problems of life.

The library is in touch with every phase and interest of human life, and may be helpful in all. To the man or woman who is merely breadwinner or homemaker, it offers practical suggestion and helpful information from its store of books on the various arts and handicrafts. In addition to the many books on practical matters which are of general interest and in demand always and everywhere, every library should consider the business interests peculiar to its location, — as shipbuilding, manufactures, mining, agriculture, — and should provide itself with the best literature upon these subjects, to the great practical benefit of those engaged in these occupations. It is a fact that certain towns in this country which have good technical libraries have attained preëminence in certain manufacturing industries, largely due, I believe, to the fact that the library had quietly, year after year, supplied to the workman the best books upon his special work, and thus enabled him to come to his daily task with more exact information and with greater intelligence; and in this way the libraries have yielded to their cities direct financial returns for the outlay. It is a fact also, to which the records of public libraries generally will bear witness, that books on house-building, home-making, the care of children and of the sick, the household arts and elegancies, are in large and constant demand; and while it is not possible to measure the results of their use, it is fair to assume that they are doing a great deal toward the making of more comfortable and happy homes. The tendency of the reading habit is toward economy and thrift. A taste for books restrains from unprofitable, expensive, and harmful amusements, and arouses interest in the things that are better worth while. The reading of books for entertainment merely, within reasonable bounds, is a pleasure which is followed by no disagreeable recollections.

The library is not only a direct aid in the arts of life to the individual, but is also helpful in public affairs. The pedagogical department of a city library is the library of city school teachers, and their use of it renders it exceedingly valuable to the work of the schools. That department which deals with public questions — such as highways, sewers, lighting, car service, police, sanitary and fire protection — is a practical library of information for the municipal authorities upon subjects that are of the greatest importance to the welfare of the city; and also gives to the private citizen an opportunity to form an opinion as to the conduct of city affairs. Indeed, there is no phase of the work of the library which is of such importance as that of affording to all of our citizens, and to the boys and girls who are preparing for citizenship, an opportunity to fit themselves for their civic duties. An American citizen is called upon to express, at the voting booth and elsewhere, an opinion not only upon municipal questions of vital importance, but, in the wider realm of state and national politics, he must decide upon questions of foreign policy, upon great economic problems upon which the prosperity of the country largely depends, which are complex and difficult and should have careful study. The departments of sociology and history should be of great value to the thoughtful citizen. While the public library cannot lend itself to the propaganda of any particular school of opinion, it is the arena into which all opinions worthy of consideration may enter with the assurance of fair presentation. The public library has already become an important factor in the political education of our citizens, and there are wonderful possibilities for greater development along this same line.

Thus far I have only spoken of the economic and social value of the library, as an aid to the citizen and the city in material interest and in civic duties. But beyond this is its use in the enlarging, the uplifting, the sweetening of the individual life. I need not argue this; we all recognize the value of good books to the human soul, — of the opportunity they give us of communion with the masters, of realizing the permanent, the eternal, the worthy. Wordsworth has said:

> "There is
> One great society on earth,
> The noble living and the noble dead."

It is not given to many of us to commune familiarly in the flesh with those who are recognized as standing preëminently above their fellows; but we may from the shelves of our library choose at will our intimate companions from the greatest and noblest of all time, and we may in the solitude of our own rooms commune with them as with familiar friends. A great man once said:

> "But when evening falls I go home and enter my study. On the threshold I lay aside my country garments, soiled with mire, and array myself in courtly garb. Thus attired I make my entrance into the ancient courts of the men of old, where they receive me with love, and where I feed upon the food which only is my own and for which I was born. For four hours' space I feel no annoyance, forget all care; poverty can not frighten, nor death appal me."

This realm is the heritage of us all; but for many

of us, for most of us, indeed, the only way of approach lies through the open alcoves of the public library.

So far as the public library lies parallel to the primary and secondary work in our schools, it receives its support in the same way and for the same reason; namely, that it is educating the younger generation for the duties of citizenship. The same claim may fairly be made for all library work, on the ground that whatever helps a man to do his work more ably and honestly, and to earn a better living for his family, — whatever enables a woman to make a home in which grace and comfort and elegance shall be more abundant, — and whatever instructs them both as to their social relations and civic duties, is beneficial to the State. And the same may be said with almost equal truth of the range of library work which is general and popular; for whatever makes a man better informed, broader in his views, and contributes to his happiness and contentment, will tend to make him a better citizen. The city which spends thirty dollars a year on the elementary education of each of its school children can well afford to spend one dollar per year for each in support of a library to enable them to continue their education.

It is only when we come to that higher range of library work which meets the needs of advanced students and original investigators, which involves the purchase of expensive collections to be used by comparatively few people, that a practical question arises as to how far the municipal tax-supported library should go. I said a *practical* question, for there can hardly be a doubt as to the right of providing for higher education at public expense. We have in its favor the authoritative opinion of the fathers of the Republic, and of some of its greatest statesmen, from Washington to Edward Everett. We have precedent in the great state universities, which, under the fostering care of the state and by its support, are doing a wonderful educational work. But with the municipality it is not a question of theoretical right, but of ways and means. Our city libraries are usually supported by taxation, and receive only a small fraction of the amount levied for municipal purposes. In one city with whose work I am familiar, and which received rather a larger part of the levy than in most cities, this proportion of the municipal levy devoted to the library is about one and one-half per cent of the whole. This proportion seems small; but in the great pressure for improvements which are essential to the growth of the city, and for protection, and with a burden of taxation already heavy, it is not easy to see how any considerable increase can fairly be made in the levy for library purposes. This is the condition in most of our rapidly growing cities. And in most of them the demand for books to be used in connection with the school work, or of immediate value along the other lines I have indicated, is much greater than can be met. In this condition it is difficult for the public library to devote any considerable part of its funds to the purchase of books for the use of advanced students; although it may recognize clearly the value of such work, and may see that it does ultimately yield benefits to the community.

The need of adequate housing for libraries, of buildings which shall be convenient and dignified and beautiful, and which shall be built amply enough to supply the wants of future generations, is being met by state and municipal appropriations and by magnificent private gifts. During the year ending July 1, 1901, about $19,000,000 was given to the libraries of the United States, of which sum the larger part was given expressly for the erection of buildings. With this want supplied comes the need of larger collections of books; a need which, when it is fully understood, we may hope to see met by endowments for the definite purpose of supplying book funds. The building logically comes first; for, unless a library has a home which is commodious and convenient and reasonably secure from loss by fire, it cannot hope for any considerable addition to its collections by gifts. If it is fortunate enough to have a building which is not only ample and safe, but beautiful and dignified, its attraction for the donor is still greater. After the building is supplied, the most urgent need is for more books, for larger collections, both for the special student and for popular use. The noble gifts which have been made within the past few years give us reason to hope that when these needs of the library are understood, they will be met in the same generous way.

A study of the reports of our city libraries from year to year shows that the collections are not being increased as largely as is necessary to do the work which should be done, owing to lack of funds; and the testimony of librarians in public libraries generally will be that the demands upon their libraries are much greater than they can meet. An adequate supply of books is of no less importance than a noble building. And this is a perennial need; it cannot be met sufficiently by a single gift, but rather by vested funds which shall provide for additions regularly from year to year. Side by side with the name of him who provided the building will be the name of him who endows the institution with ample book funds, and thus continuously and cumulatively increases its educational power, its influence for social betterment, for generation after generation of readers in all the years to come.

WILLIAM H. BRETT.

MR. FRANCIS P. HARPER, New York, will have ready early this month Captain Hiram Martin Chittenden's "The American Fur Trade of the Far West: A History of the Pioneer Trading Posts and Early Fur Companies of the Missouri Valley and the Rocky Mountains and of the Overland Commerce with Santa Fe." This important original work is largely based upon unpublished records which are scattered in all parts of the United States, and forms a new and consecutive history of the Great West down to 1850.

COMMUNICATION.

WHAT THE CARNEGIE INSTITUTION COULD DO FOR LIBRARIANSHIP AND BIBLIOGRAPHY.

(To the Editor of THE DIAL.)

There are three undertakings in the interest of scholarly users of libraries, and in the interest of librarians themselves, which seem to come directly within the scope of the Carnegie Institution.

The first of these is the establishment of a lending library for libraries, to consist of serial publications and other large and expensive works that an average library, and even a library of more than average size, could not obtain, but which might be needed in research work by some of its constituents. This would seem, in a way, to conflict with the expressed intention of the Librarian of Congress to do this very thing. But, for one thing, the claims on the Library of Congress in this respect would be very numerous, and would very often come from persons who would not use the books for purposes of pure research; further, there would be a not inconsiderable number of publications that the Library of Congress could not, for one reason or another, procure, but which the Carnegie Institution might regard as its duty to supply.

The greatest burden on the modern scientific investigator is the necessity of working out the bibliography of the subject on which he is to engage. It consumes valuable time that he could use to better purpose, and the bibliography which he ultimately does procure is usually of very inferior workmanship, for the reason that few scientific specialists are trained bibliographers. If the Carnegie Institution would establish a bibliographical department where the investigator could have his bibliographical material collected for him, it would be a great boon. Of course such a department would necessarily have among its officers and assistants men of scientific training, so that each topic could be assigned to a man who in some measure would combine the attainments of the bibliographer and the scientific specialist. The department should also engage on its own account in the preparation of special bibliographies which might be found to be particularly needed. By a judicious use of electrotypes and printed cards, duplication of work could be avoided, and every entry once made would serve all future purposes.

It would be particularly useful to the library world if the Carnegie Institution would offer facilities for post-graduate study of bibliography and library administration. There is at present no place in this country where the would-be librarian or bibliographer can fit himself, beyond an elementary stage, for his life work. The subjects of study which one wishing to prepare himself for bibliographical or library work would pursue are: 1, The literature of bibliography and librarianship; 2, The use and handling of books as literary tools; 3, Bibliographical methodology (*i. e.*, methods of compilation and recording); 4, Comparative history of literature and science; 5, Classification of knowledge and of books; 6, History of libraries and library administration; 7, History of writing and printing, including the study of the methods of the mediæval scribes and the early printers.

AKSEL G. S. JOSEPHSON.

The John Crerar Library,
Chicago, January 22, 1902.

The New Books.

LIBRARY FIXTURES, ANCIENT AND MEDIÆVAL.*

A few years ago the Registrar of Cambridge University, on being invited to deliver the Rede Lecture before that university, chose as his subject, "Libraries in the Mediæval and Renaissance Periods." The lecture was published and is doubtless familiar to many librarians. A much more elaborate and comprehensive work on the same general theme is now issued by the same writer. Not since the appearance of Gottlieb's "Mittelälterliche Bibliotheken" has there been offered to those interested in library history a book of equal importance in this special department. Indeed, in choosing his somewhat restricted province of research, the author has entered a field comparatively free from competitors, and his work has the merit of novelty to add to its more substantial excellences.

First to be treated is the library (or record-rooms) in the palace of Assur-bani-pal (Sardanapalus) at Nineveh, discovered by Layard in 1850. We are told that the books, or tablets, were devoted to history, law, science, magic, dogma, legend; that there was a special officer to take care of them; that they were arranged in series, with precautions for keeping the tablets of each series in their proper sequence; and that there was a general catalogue, and probably a class catalogue as well. This information is meagre, but interesting. Why, one is tempted to query, did not Mr. Clark go back to the older Babylonian libraries for a beginning? Of Sargon's library, at Agane, we know at least something. Its catalogue has been unearthed and shows that each tablet was numbered, so as to be called for by number rather than by title. Egyptian libraries do not detain our author long, nor does he so much as mention the library of King Osymandyas (Rameses I.) in the Ramesseum near Thebes, of which Diodorus Siculus tells us that it bore the apt inscription, "Dispensary of the Soul." Of the libraries at Alexandria — for there were two — next to nothing is known as to their housing and arrangement; so the writer passes on to Pergamon, and then to Greece and Rome. Information of the kind sought is scanty,

*THE CARE OF BOOKS. An Essay on the Development of Libraries and their Fittings, from the Earliest Times to the End of the Eighteenth Century. By John Willis Clark, M.A., F.S.A. Illustrated. New York: The Macmillan Co.

although the ancient authorities appear to have been most diligently ransacked. From the elder Pliny, from Strabo and Plutarch and Vitruvius, the following is gleaned concerning the famous library at Pergamon:

"These magnificent structures, which won for Pergamon the distinction of being 'by far the noblest city in Asia Minor,' were in the main due to Eumenes the Second, who, during his reign of nearly forty years (B. C. 197–59) was enabled, by the wise policy of supporting the Romans, to transform his petty state into a powerful monarchy. The construction of a library is especially referred to him by Strabo, and from the statement of Vitruvius that it was built for the delight of the world at large (*in communem delectationem*), we may infer that it was intended to be public. That he was an energetic book-collector, under whose direction a large staff of scribes was perpetually at work, may be gathered from the well-known story that his bibliographical rival at Alexandria, exasperated by his activity and success, conceived the ingenious device of crippling his endeavours by forbidding the exportation of papyrus. Eumenes, however, says the chronicler, was equal to the occasion, and defeated the scheme by inventing parchment. It is probable that Eumenes not only began but completed the library, for in less than a quarter of a century after his death (B. C. 133) the last of his descendants bequeathed the city and state of Pergamon to the Romans. It is improbable that they would do much to increase the library, though they evidently took care of it, for ninety years later, when Mark Antony is said to have given it to Cleopatra, the number of works in it amounted to two hundred thousand."

Classical allusions to collections of books in Greece are scanty and disappointing, merely proving the existence of such collections. Strabo, as cited by our author, preserves a tradition that Aristotle was the first to make a collection of books, and that he taught the kings of Egypt how to arrange a library. Hadrian's Stoa at Athens is the only ancient building in the nature of a library that we know of in that city. Its ground plan and Pausanias's brief allusion to it are given by Mr. Clark. But when we come to Rome we find more abundant material for study. No fewer than twenty-six public libraries are said to have flourished there, at one time or another, under the Empire, and earlier private collections are known to have existed. The public libraries first found shelter in temples. An interesting passage from Aulus Gellius is quoted, concerning the library at Tibur, which is seen to have been housed in the temple of Hercules. Seneca (*De Tranquillitate Animi*, ix.) is drawn upon for a paragraph throwing much light on the collection and care of books. He says:

"Forty thousand books were burnt at Alexandria. I leave others to praise this splendid monument of royal opulence, as for example Livy, who regards it as 'a noble work of royal taste and royal thoughtfulness.' It was not taste, it was not thoughtfulness, it was learned extravagance — nay, not even learned, for they had bought their books for the sake of show, not for the sake of learning, — just as with many who are ignorant even of the lowest branches of learning books are not instruments of study, but ornaments of dining-rooms. Procure then as many books as will suffice for use; but not a single one for show. . . . Excess in all directions is bad. Why should you excuse a man who wishes to possess book-presses inlaid with *arbor-vitæ* wood or ivory; who gathers together masses of authors either unknown or discredited; who yawns among his thousands of books; and who derives his chief delight from their edges and their tickets? You will find then in the libraries of the most arrant idlers all that orators or historians have written — book-cases built up as high as the ceiling. Nowadays a library takes rank with a bathroom as a necessary ornament of a house. I could forgive such ideas, if they were due to extravagant desire for learning. As it is these productions of men whose genius we revere, paid for at a high price, with their portraits ranged in line above them, are got together to adorn and beautify a wall."

By far the greater part of Mr. Clark's book is devoted to mediæval libraries. Why he chose for his title-page "the end of the eighteenth century" as indicating the limit of his labors, is a little puzzling, since his volume closes with an account of the library of John Boys, Dean of Canterbury, who died in 1625, and very few references are made to a later period. The splendors of the Vatican Library receive due attention at his hands, both in text and in illustration. But it is in the occasional excursions to one side of the main theme that the general reader will find most of real human interest. Apropos of monastic libraries, we have the following, from St. Benedict's Rule:

"Idleness is the enemy of the soul; hence brethren ought, at certain seasons, to occupy themselves with manual labour, and again, at certain seasons, with holy reading. . . . Between Easter and the calends of October let them apply themselves to reading from the fourth hour till near the sixth hour. From the calends of October to the beginning of Lent let them apply themselves to reading till the second hour. . . . During Lent let them apply themselves to reading from morning until the end of the third hour . . . and, in these days of Lent, let them receive a book apiece from the library, and read it straight through. These books are to be given out at the beginning of Lent."

Thus it appears that monastic librarians, no less than public librarians of the present day, had their labors increased at the Lenten season. Monastic libraries were, in fact, the public libraries of the Middle Ages; and that no religious house was considered complete without its case of books is evident from the old epigram, "Claustrum sine armario, castrum sine armamentario." The chaining of books, the pledges exacted for their safe return when lent, and, quaintest of all, the elaborate curses in-

scribed, as a deterrent to book-thieves, in mediæval volumes, all bear witness to the high value put upon these literary treasures in an age when books were few and costly. Most readers will be surprised to learn that wall-shelves did not come into use, for libraries, until the sixteenth century; before that time the shelves were placed at right angles to the wall.

In this brief sketch scant justice can be done to the work under review. Its full treatment of ancient and mediæval library appliances, with copious photographic illustrations, can only be alluded to here. Abundant foot-notes serve the purpose of a bibliography, and a dozen pages of index close the volume. Our only disappointment is to find that, despite the somewhat comprehensive claims of title-page and prospectus, so many of the world-renowned libraries remain untouched upon by the author. Perhaps they were not deemed by him illustrative of his subject. The British Museum Library, the Bibliothèque Nationale, the national libraries at Florence and Naples and Madrid, the Imperial Public Library at St. Petersburg and that at Vienna, the royal libraries at Berlin and Munich and Brussels, the university libraries of Leyden, Utrecht, Louvain, Bologna, — all of these, and a dozen more that might be named, are shut out in the cold. But it would be both rash and ungracious to criticize the learned author's choice of material, after he has laboriously gleaned for us so rich a harvest of curious and valuable information from sources that are in many cases by no means easy of access. One hundred and fifty-six illustrations, including forty-three full-page plates, adorn the text; and the wide margins, clear print, and substantial binding, all contribute their share toward clothing a scholarly work in a becoming garb.

PERCY FAVOR BICKNELL.

THE VIGOROUS DR. SMOLLETT.*

Wilkie Collins late in his life (he died in 1889) declared that no publisher would dare risk a complete edition of Smollett or Sterne. He had in mind the coarseness of those eighteenth century writers. Yet here, not many years after, is a handsome complete edition of the former and perhaps more objectionable author, in twelve volumes, of the large-paper, illustrated, sumptuous kind, and inclusive even of the odds and ends of the vigorous Dr. Smollett's works.

The appearance of such an edition seems to mean an interesting change in the public taste in English fiction. It indicates in the first place that, owing no doubt to the prevalence of much realistic writing of the plain-spoken sort, we are now more sympathetic to the coarse, more tolerant of the occasional foul, than we were, say, a quarter of a century ago. Again, there is in all probability more interest on the part of the public in fiction as such than was true earlier; the Novel to-day is more fiercely dominant than it was when Wilkie Collins died, only a dozen years ago. Hence this interest, acting retrospectively, includes a novelist of one hundred and fifty years ago like Smollett.

And yet again: the critical and scholarly attention paid to this typical modern form of literature has had its effect in drawing the general reader's attention to older work; and the fact that fiction is now studied commonly in college courses attracts to the eighteenth century men who founded and shaped the Novel attention at once earnest and intelligent. No doubt all these influences may be operative in making such a mercantile venture as a fine definitive edition of Smollett advisable, even profitable. I would in no wise imply by these reflections the slight importance of Tobias Smollett. He was vastly enjoyed as a story-teller in his day, as he was well-hated as a man; he is a by no means slender link in the evolution of English fiction; and, which is the main thing for the present-day reader, he can still be read in his best books with hearty relish. To be sure, both Richardson and Fielding are more important in the fictional development, coming earlier and being greater novelists. Yet it may well be questioned if, for handing on the story of episode and picaresque adventure — a branch of fiction now much in evidence in current story-making — Smollett is not more directly in the line of Cervantes, LeSage, and Defoe than even Fielding. There is, too, a certain benefit, in these days of extravagant statement regarding living and very new novel-writers, in looking back at the by-gone worthies in order to realize that, after all, brave men lived before Agamemnon: that superlatives steadily used lose their emphasis.

Nine of the dozen volumes comprising this new edition are taken up by Smollett's major

* THE WORKS OF TOBIAS SMOLLETT. With an Introduction by W. E. Henley. In twelve volumes. Illustrated in photogravure. New York: Imported by Charles Scribner's Sons.

stories: "Roderick Random," "Peregrine Pickle," "Ferdinand, Count Fathom," and "Humphrey Clinker." The generous type and large-paper form necessitates two volumes for each novel,—three in the case of "Pickle." To handle such books sets one on dreams of the good old leisurely days of the three-decker, when hurry was not in writer or reader. The remaining three volumes contain such minor things as the tale called "Sir Lancelot Greavês," the travels and miscellanies in verse and prose, only of value to the student who would trace the novelist's growth and decadence and have a fuller understanding of the man. Smollett's very bad dramas, here printed, bring a realization of how ill it fares with the cobbler who leaves his last.

The introduction is written by Mr. W. E. Henley, who is just now in the public eye because of his churlish, curious exhibition of bad taste in attempting to throw disillusionment upon his old-time fellow in life and literature, R. L. Stevenson. Trenchant critic and true poet Mr. Henley is, however; and this bit of criticism is in his familiar jerkily brilliant and bookish style. Those who expect a critic to show cause why he takes the trouble to bow some piece of literature into their presence, may perhaps wonder that Mr. Henley was selected to do this task; he is savage enough with Dr. Smollett, who is not to be numbered among his literary loves, and who, as a man, he exposes in all his weakness. But there is much to stimulate the student in what he says, and in the final summing-up full credit is given the eighteenth century story-teller's contribution to English fiction; especially does he praise him for his high spirits and vividness of character drawing (in which Dickens was later to imitate and surpass him). One of the most interesting things about Smollett, by the way, is the fact that he was confessedly a favorite with Charles Dickens, and that there is a certain resemblance of method and manner *(intervallo longo)* between the older man and his far greater successor. Mr. Henley, too, very properly compliments Smollett on his initiating truthful pictures of the British Navy, — a field afterwards cultivated with admirable results by Marryat; and quite as properly points out Smollett's lack of proportion and construction in his stories, his tendency to caricature, his absence of high ideals. He makes the story of his literary life dramatic by leading up to the best novel, "Humphrey Clinker," published the year of his death. "So passed the old stark pagan," says Mr. Henley, with a sort of grim approval: in fact, one feels there must be some sympathy between the seamy, vigorous novelist and the poet who in the splendid lines beginning "Out of the Night that Covers Me," preaches a doctrine of agnostic stoicism.

In his relative placing of the novels, with "Humphrey Clinker" at their head, Mr. Henley's judgment is sound, and he pulls the second-rate work to pieces with a roughness such as Smollett was wont himself to use in regard of others. The critic speaks of his "stinks and nastinesses," of how in "The Adventures of an Atom" "he bemerded everything and everybody," — until the reader at times wonders in which century Mr. Henley belongs,—the eighteenth or nineteenth. Truth to tell, this latter day writer is no more for squeamish stomachs than is the novelist he introduces.

Of the four main novels of Smollett, three, — "Roderick Random," "Peregrine Pickle," and "Humphrey Clinker," — are still well-known and read. The fourth, "Sir Lancelot Greavês," Mr. Henley dispatches in a characteristic manner: "I have said nothing of it," he remarks, "for the simple reason that I find so little merit in it that I have no more to say," — which is a good example of modern impressionist criticism, though accurate enough so far as the work in question is concerned. Of the other stories, "Roderick Random" is important because (like Dickens's "David Copperfield") it is more autobiographic than his other books, and has some telling portraits; "Peregrine Pickle" is a better novel, having less exaggeration, and on the whole more of unity — although disfigured by the episodic "Memoirs of a Lady of Quality." In these books and in "Clinker," the latter written when he was physically broken, such characters as Bowling and Bramble and Pipes have names of the conjuring kind — and, surely, a fictionist's power in permanent portraiture is what gives him a lasting place. In "Clinker," too, the usual faults are minimized. There is a "go" to the book, and indeed in the other two, a hearty participation of the author in the life depicted, that produces an answering effect upon the reader and is a mark of our elder fiction in contrast with the modern method, which places the author coldly outside of and aloof from his creations, it being deemed a sign of literary bad breeding to obtrude himself or show personal interest in his puppets. Whichever way is best, few will fail to relish this

earlier hearty abandonment in the work. Of the diction of Smollett it should be said that he has the great gift of making his personages talk in character and exhibit themselves through dialogue rather than by description.

In comparing a novelist like Smollett with the best in English fiction to-day, the final thought, nevertheless, is likely to be — with all recognition of his talent and sturdy force — that the gains in both art and ethics have been substantial. The careless rough-and-tumble display of venality, profligacy, and brutality in these eighteenth century pages is all unconsciously a revelation of how far we have since advanced in decency, in refinement, in spiritual ideals. And quite as truly, the progress in the technique of novel-making since Smollett's time is a matter for satisfaction. No novelist of our day has more genius for fiction than had Henry Fielding; but all novelists of the first rank now will avoid Fielding's defects and those of his contemporaries: the carelessness of construction in the bringing in of loose, rambling episodic material; the failure to respect truth rather than theatric effect of scene and character; the lapses from the clean, the frank catering to gutter tastes; the clumsiness in attempting to make dialectic or other variations from normal English speech. Yet, since life is more than art, those earlier novelists often have an effect of power, of reality, of the atmosphere that makes for illusion, that has not since been surpassed. And Smollett, in his obvious faults and equally obvious virtues, stands at Fielding's shoulder, a doughty lieutenant of that incomparable captain.

RICHARD BURTON.

RELIGION AND REVOLUTION.*

The substance of Mr. Sloane's new volume was delivered in a course of eight lectures before the Union Theological Seminary of New York. Considered as lectures before a distinctly professional body, interested primarily in the relations of church and state in a critical period of history, the point of view of the author would not require extended examination. But regarded as a scholarly analysis of the spiritual causes of the French Revolution,— and it is in this light that Mr. Sloane presents his expanded lectures to the public, — the novelty and extreme statement of the thesis maintained by the author attract instant attention.

Mr. Sloane's thesis, as presented in his preface, is that historians have overestimated the political and social causes of the Revolution, and of the spasmodic progressions in that Revolution; that in considering the conditions which checked the normal course of reform, undue emphasis has been placed on national bankruptcy, secular feudalism, and the "mysterious, secret upheaval attributed to mental exaltation, of which so much has been suggested and hinted, but about which nothing is known." Later it is admitted in the body of the work that the interference of foreign powers was a potential factor in hurrying France into excesses, yet neither this nor all other causes combined equalled in intensity that "mightiest obstructive force . . . ecclesiastical fanaticism both positive and negative." In the character and organization of the church and in its artificial connection with the state, Mr. Sloane finds the conditions that most irritated the reformers of France. In the stubborness of the higher clergy in clinging to lucrative abuses upon which they fattened, he discovers the main source of the fatal contentions of the National Assembly. In the struggle between the honest fanaticism of the lower clergy upon the one side, and the equally honest fanaticism of the theoretical reformers of church and faith upon the other, the author finds the crucial antagonisms which, developing into bitter hatred, wrecked the cause of moderate reform. In brief, questions of church and religion are depicted as causative to a greater degree than any other, both in the inception and in the progress of the French Revolution.

Mr. Sloane's work is a delight to the student of history for its scholarly method, its keen analysis, and its choice language. It carries with it the impression of thorough research, and of exact and painstaking intellectual honesty. It presents in more logical form than has hitherto been offered in English, the mental attitude of churchmen and reformers in France, and the incidents which made evident that attitude. Hence it is that anything approaching a criticism of the book as a whole is undertaken with extreme diffidence, for so masterly a work in general deserves only critical approbation. Nevertheless, if the author's thesis is rightly understood, it is impossible to accept without question the conclusions presented. Is it not possible that Mr. Sloane has elevated occasions into causes; and that, judging events uncon-

*THE FRENCH REVOLUTION AND RELIGIOUS REFORM. By William Milligan Sloane. New York: Charles Scribner's Sons.

sciously distorted, he may have misapprehended their true relation? It is no doubt true that immediately before 1789 questions of clerical privilege and of the badly adjusted relations of church and state formed a considerable part of the general topic of reform agitating the circles in which such affairs were being discussed. Yet these circles included but a small proportion of the people of France, for, as Mr. Sloane freely recognizes, the majority of Frenchmen were fairly well satisfied with existing church conditions. But even if we go so far as to admit that the National Assembly of 1789 ranked first in importance the renovation of the church by the curtailing of unjust privileges, it does not follow that the subsequent contests over religion and religious organization constituted the central essential struggle in the battle of factions, nor is that historical perspective necessarily correct which exhibits the violence and license of the Revolution as due to repeated conflicts between religious partisans.

It will be admitted that the French Revolution, however unique in many particulars, had this in common with all other revolutions or similar periods of public exaltation — that the Revolution itself became the God of the revolutionists. It was idealized, incarnated; it became the Great Cause without any true conception of the principles for which it stood, or the point to which it tended. When after 1789 it became evident that the hoped-for political and social millenium was not to be immediately realized, and that the Cause was in danger of failing in its objects, determined opposition, either secret or open, was immediately suspected, and the attempt made to remove the obstacle. Gradually the religion of revolution increased its hold upon the people, and the removal of obstacles to progress became more and more a matter of vengeance. After the flight of the Emigrès, the Church was the only existing body in France which stood for that most hated thing, the ancient Regime. When, therefore, hopes and expectations were frustrated, and prophecies of social and political betterment were unfulfilled, promoters and preachers of revolution sought a cause. It is not strange that they attributed failure to the secret opposition of the clergy. The result was a series of violent and embittered attacks upon the clergy and upon religion itself. This violence, displayed by each successive faction in control of the government of France up to 1795, was not, as Mr. Sloane maintains, caused by the stubborn opposition of clerics and people to projects of reform, nor was the general violence of the Revolution due to that cause. The attack upon the Church and upon the Catholic religion was essentially due to the blind desire to find a scapegoat. The general and increasing tendency to violent methods was partly the result of the purely selfish machinations of politicians, partly an exhibition of that despairing fanaticism which dared any excess in the worship of its God — the Revolution. The clergy and the ancient faith were in truth bitterly assailed and unjustly charged with the failure of the radical programme. But do the debates and agitations over church and faith prove that questions of church organization, and of religious belief, were in themselves the vital causes of contentions? Is there not great reason to regard these contentions as exhibitions of the inherent violence of the party in power, which, seeking a scapegoat, found it in the Church, — the only remaining representative of the ancient monarchy.

If this view is correct, if the angry debates on religion, the rapid and startling changes in church organization and in faith, were less causes of excesses than occasions of them, then Mr. Sloane's proposition is not convincingly proved. In undertaking a specialized study for a limited audience and upon a limited topic, he has seemingly fallen into the specialist's error of over-estimating the importance of the particular subject investigated, at the expense of other and equally potent factors. Nevertheless, while it seems impossible to accept the extreme statements of the author of the causative position occupied by questions of religious reform after 1789, it is still but just to credit him with having proved that somewhat greater importance, than has been customary with historians, should be attached to the religious situation after that date.

EPHRAIM D. ADAMS.

THE CLASSIFICATION OF BOOKS.*

In the early part of last year, the Librarian of Princeton University, Dr. Ernest C. Richardson, was invited to deliver before the New York State Library School, under the auspices of the Alumni, two lectures on the science and art of classification. These lectures proved so notable a contribution to the subject that their appearance in book form, with the added

* CLASSIFICATION, Theoretical and Practical. By Ernest Cushing Richardson. New York: Charles Scribner's Sons.

virtues of an Introduction and an Appendix containing an "Essay towards a Bibliographical History of Systems of Classification," is a matter for congratulation among library workers. Dr. Richardson's work not only reflects great credit upon himself as a high type of the scholarly librarian, but fully justifies the wisdom of the Alumni Association in instituting these valuable lectures.

It may be said at the outset that the book is in no sense elementary or technical, but presupposes on the part of the reader a fair acquaintance with practical library systems. Indeed, the first lecture, on "The Order of the Sciences," is sufficiently formidable even to the trained librarian, with its "mirroring of the outer cosmos," its "complex of ions," and so forth; yet with all its rather profound philosophical and theoretical character it does nevertheless present in a very sound scientific way the true order of the sciences, and should be of distinct value to the librarian as a theoretical basis of classification.

However, it is in the second lecture, devoted to "The Classification of Books," that the book reaches, in our opinion, its greatest interest and value. The subject is treated in a fascinating and stimulating manner which must arouse feelings of gratitude to the author in the mind of every thoughtful librarian, and cannot fail to be extremely helpful in creating a practical and at the same time scientific attitude toward the work of classification. The importance of classification to the library and to the reading world is given brief but adequate notice, and the "Decimal" and "Expansive" systems come in for their due share of praise. Dr. Richardson concludes his notice of these two systems with the following words, which may serve at the same time as a helpful stimulus to every librarian engaged in classificatory work. "As classification itself is the highest function of the librarian's work, calling into play every faculty and every attainment of knowledge,—the acme of bibliothecal work,—so these two systems of classification mark the high-water line of American library science, and are the climax of its achievement."

As an Appendix the author gives an excellent and fairly complete bibliography of classification systems from the time of Plato to the present day, in many cases including an outline of the system advocated.

Dr. Richardson's book should be hailed as a most welcome addition to the literature of library science. CLARENCE W. PERLEY.

AN "EVERYDAY LIFE" OF WASHINGTON.*

Mr. Norman Hapgood's life of Washington is sufficiently unlike all others of the many that have been written to warrant its publication. It may be called an every-day life of the first American, as distinguished from those that give only the dignified and the formal in his life. Yet it is not like the "true" lives that are so popular just now, for it does not confine itself to the trifles that are not worth preserving and to recounting the shortcomings of its subject and the charges that hostile venom may have concocted during the bitter struggles of that most bitter period of our national history. Mistakes and shortcomings are not passed over, even the trivial things that throw light upon Washington's character are not wanting; but these do not make up the whole story. They appear in the proportion of real life. This treatment distinguishes Mr. Hapgood's book, and gives it strength and interest.

It is not a political nor a military biography, though, of course, the military and the political sides of Washington's life are given in due proportion. But they are given in a general way; important battles are sometimes dismissed in a line, or are left unmentioned. Great policies are passed over, or get but a word. It is, rather, a setting forth of the personal life and character of the man to whom Americans have given the first place in their esteem, if not in their love, whom the whole world considers one of the consummate flowers of the Anglo-Saxon race. The formal Washington, the demi-god of the older biographies, is not here. The human element is made prominent, the tone being throughout sympathetic and appreciative. It is realistic and distinctly modern in manner, yet fair and well-balanced, giving the nobler side of the life and shattering no sane ideals of our national hero.

Perhaps the most valuable service rendered by the book is the opportunity it gives the reader to see the development in Washington's character. His childhood was ordinary; "not until the time for deeds does any touch of distinction appear."

"This poverty might be ascribed to chance, and to barren witnesses, were it not that, for many years after Washington became conspicuous in action, the accessible expressions of this personality were so bare that their interest depends wholly on his importance. . . . That his learning was small is not to be attributed to scant opportunity, since he never showed much hunger

* GEORGE WASHINGTON. By Norman Hapgood. Illustrated. New York: The Macmillan Co.

for books, and many famous men, who later surrounded and obeyed him, won more education against greater odds."

He seems to have had but a short boyhood and no free youth. At sixteen he was a public surveyor, enduring the hardships of that profession in the wilderness. At the same age, his journal, with the formal sentiments of a premature manhood, contains references to a "lowland beauty," confirming other indications of a later period that his heart was extremely susceptible to feminine charms. At nineteen he was made adjutant-general (with the rank of major) in one of the four military districts of Virginia, and at twenty he inherited Mount Vernon through the death of his brother. At twenty-one his public life began with his famous mission to warn the intruding French at Fort Duquesne, and the next year he fired the shot that was heard around the world and set a large part of it aflame with war.

During his earlier life, we find him displaying many human traits. He was insistent in demanding promotion, and not backward in informing those in authority of his services. He was a stickler for every point of "honor," and had to be tactfully managed to prevent his resignation. He was ready to make statements to the Indians that are charitably called "fictions" to get them to do as he wished. He was obstinate for his opinion; it was said by an associate, on one occasion, that "his behavior about the roads was noways like a soldier." He was sometimes ready to blame the other side for doing the very thing that he was trying to do. He was much fonder of giving advice than he was of taking it. All of this goes to show only that the great qualities had to grow in him as they have to grow in other great men. The young Washington was neither sage nor saint, though he was a remarkably forceful and efficient young man; the common ideal of him was realized only in his later life.

We think of Washington as a grave, stern man; he was this, except in the inner circle of friendship, and through most of his career a gloom seemed to rest upon him that was partly natural and partly caused by the almost impossible burdens that he was called upon to bear, which were made heavier by ill-health. If all Americans had been self-sacrificing patriots like himself, as we fondly used to think they were, the burdens of his military and of his civil life would have been comparatively light. But as a general, he had to work with soldiers that were untrained and without arms or supplies, too many of whom were insubordinate and even cowardly; too many of his officers were incompetent, foisted upon the army through political intrigue, or cowardly or greedy. Officers intrigued against him; the soldiers abandoned the army in regiments at critical moments. The States were jealous of one another, and the Congress was incompetent. And as President, he had to suffer from the same popular vices, though they were differently manifested. It was through the fires of such trials that his patience was developed, his wisdom and tact were perfected, and all the lower forms of ambition were eliminated from his character. But who can wonder that his terrible responsibilities, together with the evils against which he had to contend, oppressed him and shadowed his life with gloom? He lacked the sense of humor that enabled Lincoln to throw off for a time even heavier burdens and preserve the elasticity of his mind.

Mr. Hapgood's judgments upon the character and work of Washington are sympathetic and sound, and we are tempted to quote some of them in conclusion of our notice.

"It was this combination of a passionate nature, including an aggressive, dominating will, with an intensely just and ethical spirit, that made it possible for him to have one of the rarest and greatest of his qualities — the unequalled dignity of his presence. . . . The eulogies of him are full of immortal tributes to the worth of blood and judgment well commingled. Perhaps it is largely because, although passionate, he was not passion's slave, that the world has worn him in its heart's core. With such a character, and without genius, he needed occasion to show his worth. . . . Without great events, Washington would not have been famous; and, on the other hand, he made events great by his ability in meeting them. It does not follow because a man is of the type that waits for occasions that he does less to mould history. . . . Goodness is universal rather than peculiar, and the greatness of Washington had its base in the power to be largely and impressively right. . . . Born to lead some of the most difficult movements of history, he saw only the things which were, and his life illustrates the sublimity that truth and strength may reach without beauty or imagination. . . . Washington's appeal has been great to the masses, because he was a hero; not less strong to the first minds of all nations, also because he was a hero, but different from the rest. It is to the merely clever that he must frequently seem dull. Those to whom Washington seems good but uninteresting perhaps need an argument that goodness and interest are inseparable; that large rightness is, maturely seen, the foremost human trait. With this moral justness in Washington went courage. . . . If Washington's name is as great as any in the annals of political history, it is because of deeds which the world values now even more than it did a hundred years ago. His was a noble nature, with a sanity, a balance, a power of endurance, seldom rivalled; but his glory is not mainly personal. It is not primarily the effulgence

of some rare and individual superiority. It is universal. It is the concentration in a man of those merits which are most needed in the rulers of mankind. It is the triumph of integrity, of patience, of courage, of loyalty in the service of his country. It is because he was with constancy for the right, and so powerful in its service, that he has such honor from the world. Only great talents could have accomplished what Washington accomplished; but no genius alone, however prodigious, could fill that place in the world's history which is held by Washington's clearness of view and unbending moral strength."

CHARLES H. COOPER.

RECENT AMERICAN FICTION.*

The "American Novel Series," which has occupied our attention upon several occasions during the past year, is now completed by the publication of "When Love Is Young," by Mr. Roy Rolfe Gilson, and "The Debatable Land," by Mr. Arthur Colton. There are an even dozen of the volumes altogether, one for every month of the year. Mr. Gilson's story is the tale of a boy's love affairs from ten to twenty-five. There are several of these affairs, from the childish entanglements of the village school to the serious passion which comes at the close. Robbie Dale offers some slight suggestion of Mr. Barrie's "Sentimental Tommy," but the story of his infantile affections is not thrilling. When he goes to the great city to earn his living, we hope for better things, and the episode of the innocent Bohemia into which he is plunged for a few months is prettily managed. After his charmer deserts him, he becomes melancholy, goes back to his village home, and there meets his fate in the person of a young woman who teaches music, plays Chopin most seductively, and sits on the front steps when the day's work is done. Robbie goes to her house one morning, helps her to wash the dishes, and is lost. We can at least recommend this book as suitable for Sunday school libraries. Just what it is doing in the "American Novel Series" remains a mystery.

"The Debatable Land" is an impressionistic story of the Civil War. The narrative is found in streaks, imbedded in a matrix of futile philosophical musings. The scene of the story is first placed in the neighborhood of Hamilton, New York, and then transferred to the Shenandoah Valley at the time of the Peninsular Campaign. The characters and their motives are throughout hinted at rather than defined, and most of the threads of the interest are dropped without being unravelled. The book is a very unsatisfactory performance, and brings the series to anything but a brilliant conclusion. Reviewing the series as a whole, we must say that it represents a good idea badly carried out. Such unevenness is not often found in a set of books that are intended to have some sort of uniform excellence. There are two really fine novels among the dozen, "Martin Brook," by the late Morgan Bates, and "Days Like These," by Mr. E. W. Townsend. Four others may be called tolerably good novels, but the rest have no reasonable excuse for existence. We judge that the publishers, having seen their way to give the series a fair start, trusted to luck for its completion. If so, it must be admitted that luck deserted them upon a number of occasions.

Mr. Cable's new novel, "The Cavalier," is a story of our Civil War as viewed from the standpoint of the Confederate soldier. The scene is laid in Mississippi, and the action is concerned with raids, skirmishes, and bushwhacking, rather than with the pitched battles and the larger aspects of the struggle. There is little of the war passion in its pages, and no rhetorical exploitation of the great issues of the struggle. The soldiers do their fighting as a matter of business, and the real interest of the story is private rather than public or historical. "The Cavalier" is not an easy book to read. Mr. Cable has always had the fault of supersubtlety, and never more noticeably than in this case. He rarely tells a story or exhibits a character in plain terms, and even the minor incidents are related by indirection. We are constantly puzzled to understand his argument, and to view his figures in the right light. If Mr. Cable were not so very charming a writer, this quality would be fatal; as it is, we find it exasperating, but are unwilling to miss the refined art and the delicate sensibility that are characteristic of his work.

"Circumstance," Dr. Weir Mitchell's new novel, seems somewhat dull in the opening chapters, and we expect from it little more than agreeable entertainment in the society of the respectable Philadelphians whom it presents to the view. But presently, and in spite of the essentially commonplace people who figure in its pages, we become conscious of a quickening of interest, which reaches a considerable degree of intensity as we approach the end. In the

* WHEN LOVE IS YOUNG. By Roy Rolfe Gilson. New York: Harper & Brothers.

THE DEBATABLE LAND. By Arthur Colton. New York: Harper & Brothers.

THE CAVALIER. By George W. Cable. New York: Charles Scribner's Sons.

CIRCUMSTANCE. By S. Weir Mitchell, M.D. New York: The Century Co.

DEBORAH. A Tale of the Times of Judas Maccabæus. By James M. Ludlow. New York: Fleming H. Revell Co.

GOD WILLS IT! A Tale of the First Crusade. By William Stearns Davis. New York: The Macmillan Co.

MARIETTA: A Maid of Venice. By F. Marion Crawford. New York: The Macmillan Co.

A PARFIT GENTIL KNIGHT. By Charlton Andrews. Chicago: A. C. McClurg & Co.

THE ROAD TO FRONTENAC. By Samuel Merwin. New York: Doubleday, Page & Co.

THE BACKWOODSMAN. By H. A. Stanley. New York: Doubleday, Page & Co.

THE RULING PASSION. Tales of Nature and Human Nature. By Henry van Dyke. New York: Charles Scribner's Sons.

UNDER THE SKYLIGHTS. By Henry B. Fuller. New York: D. Appleton & Co.

adventuress and her scapegrace brother, whose conduct serves to relieve the good breeding and refinement of the other characters, we have two singularly effective examples of skilful delineative art; while the characters who represent respectability soon develop interesting individualities, owing to the analysis which gradually brings out the finer shadings of their thought and temperament. The adventuress is the chief figure in this drama of private interests, and she is almost worthy to be placed by the side of Becky Sharp, whom she resembles in her feline ways and her heartless selfishness, but from whom she is differentiated by the possession of criminal instincts. Dr. Mitchell is to be congratulated upon the sterling excellence of this novel, and upon the success with which he has handled his difficult material, creating a strictly legitimate interest which does not depend upon exaggeration or sensationalism for its effect. It is not a brilliant book, but brilliancy is an easy achievement as compared with the social insight of this novel.

Dr. James M. Ludlow, who won a deserved reputation about fifteen years ago with a historical novel of the days of Scanderbeg, has gone still farther back in history for the theme of his "Deborah," which is a romance of the time of Judas Maccabæus, and which deals with the revolt of that great leader against the oppressions of Antiochus Epiphanes. The conquest of the Greek by the Jew, and the triumphant occupation of Jerusalem by Judas and his followers, offers material for a highly-colored and effective story. Of this material Dr. Ludlow has made good use, and his portrayal of the Jewish champion is a masterly piece of characterization. His heroine and her Greek lover (who turns out in the end to be also of Jewish birth) are sympathetically-conceived figures, although we must say that the portraits of the heroine, which serve the book for illustrations, are too evidently photographs of a modern girl in masquerade costume to suggest the Deborah of the romance. Dr. Ludlow's diction, although inspired by biblical phraseology, now and then makes an unfortunate descent from the exalted level demanded by such a book, and becomes mere twentieth century American. Archæological faithfulness is out of the question in any book of this sort, but a certain conventional artificiality is required for the purposes of the illusion, and from this the author too frequently lapses. Nevertheless, the story is a conscientious piece of workmanship, and fulfils most of the demands of romantic historical fiction.

Mr. William Stearns Davis is the author of a romance of the First Crusade, with the historical cry of the crusaders for its title. Except for "Count Robert of Paris," the author says, this most interesting of all the crusades has not been put into a novel. It seems strange that the opportunity has been neglected, yet we cannot from our recollection controvert the statement. "God Wills It!" may best be described by saying that it makes much the same sort of impression as do the Polish historical romances of Mr. Sienkiewicz. The author has saturated himself in the history of the period, and has besides rich stores of imagination upon which to draw. Contrasting the book with Mr. Crawford's crusaders' story of a year or two ago, for example, we get some idea of its remarkable qualities. In the comparison, Mr. Crawford's book is pale while this is glowing, it is mechanical while this is living, it is grudging of its gifts while this is lavish in its largess. Most important of all, while Mr. Crawford's romance is little more than mildly exciting, this romance of Mr. Davis is thrilling throughout, and the effect is produced by legitimate means, not by any resort to sensationalism. These remarks are meant to be high praise, for such "God Wills It!" deserves. It spreads before us a magnificent panorama of both historical and human interest; it has for its background France, and Sicily, and the gorgeous East; it has for episodes the preaching of Peter, the siege of Antioch, and the capture of Jerusalem; it has for characters Godfrey, and Raymond and Tancred and Robert of Normandy. It is, moreover, historically just in its weighing of the forces — religious fanaticism, economic pressure, and personal valor — that determined the course and the consequences of the crusading movement.

Mr. Crawford's new novel, "Marietta," is something more than fiction. It is a tale of Venice in the fifteenth century, and makes us acquainted with the famous glass-makers, Angelo Beroviero and Zorzi Ballerin. Even the heroine, the daughter of Angelo, whom Zorzi wins despite paternal opposition and a contemplated alliance with a noble family, is a character of actual history. Still, the interest of the romance is essentially private, and the material is handled in Mr. Crawford's most charming manner. His knowledge of Italian life, both present and past, is so intimate that he is enabled to invest his figures with much vitality. That the book is one of invention coupled with observation, rather than one of mere manufacture, is the predominant impression that it makes upon us, which cannot be said, for example, of "Via Crucis," or certain others of Mr. Crawford's later writings.

Mr. Charlton Andrews is a new writer of historical romance, and his book with a Chaucerian title, "A Parfit Gentil Knight," is a highly creditable first production. Its scene is the French court of Charles IX. and the Queen-Mother, its historical setting is the strife between Catholics and Huguenots, culminating in the Massacre. The young Duke of Guise and the Prince of Anjou are among the chief characters introduced, and are about evenly matched as exemplars of villainy concealed beneath the courtly graces. The hero is a brave soldier, attached to the Prince of Montpensier, loving the princess with an unsullied devotion and finally giving his life for her. He is indeed "a verray parfit gentil knight," although his nobility of soul is possibly a trifle over-emphasized — in the Marquis of Posa fashion. Mr. Andrews has told an inter-

esting story, full of moving or exciting incident, and well-sustained as it leads up to its climax.

We said some few weeks ago that the Indian was coming back into American fiction. Two unusually good Indian stories with a historical background have recently been published, and give further evidence of the truth of our earlier statement. "The Road to Frontenac," by Mr. Samuel Merwin, is a straightforward story of new France at the close of the seventeenth century. The hero is a French officer sent from Quebec to Frontenac on an important mission, and incidentally charged with the escort of a young woman. The journey up the river provides a sufficiency of adventure to fill the book and keep its readers wide awake all the time. Mr. Merwin succeeds very well in his management of the picturesque and metaphorical language which, according to the accepted convention since the days of Cooper, was used by the Indians in their harangues. The main thing is to be sustained and consistent in its use, and in this the author has been successful. His hero is a very doughty person indeed, who can out-talk the most eloquent of the braves. As for the love-story, it may easily be imagined, since the circumstances of the expedition make it inevitable.

Mr. H. A. Stanley, in "The Backwoodsman," has told a story of the same Iroquois country, but the date is nearly a hundred years later, for the story is of the American Revolution. Its scenes and characters are curiously coincident with those used by Mr. Chambers in his "Cardigan," and the comparison is unfortunate, for Mr. Stanley's book cannot vie with that extraordinarily interesting romance. We have the Johnsons, and the Butlers, and Joseph Brant as conspicuous figures, while the hero is not unlike Cardigan in his fortunes, and in his relation to the historical happenings of the time. The story runs pretty well through the Revolutionary period, and Sullivan's devastation of the Iroquois country occupies a central place. Mr. Stanley's Indian talk is of two kinds. There is the formal kind, which is unconvincing, because it puts such words as these on the lips of the orator: "For peace, brothers, surely hath victories, — bloodless victories, victories that are not symbolized by the bloody scalp." The other kind is such talk as this, which we make no doubt is the kind of language that an Indian really used: "Captain Brant, him glad Quedar choke White Skunk. All Mohawks glad. Quedar brave lad. Senekees all thirsty. Want drink blood White Oneida." Mr. Stanley's manner of narration is rather stiff and prosaic, but he is evidently intimate with the history of his period, and knows the life of the Iroquois and the white ranger as nearly at first hand as one can know it after the lapse of a century.

The "tales of nature and human nature" which Dr. Henry van Dyke has brought together under the title of "The Ruling Passion," are eight in number. They are prefaced by a prayer, which is rather unusual for a work of fiction, but the profession of the author makes it seem natural, and the good sense of the petition quite justifies the departure from precedent. "Lord let me never tag a moral to a story, nor tell a story without a meaning." Not a few novelists might profit by this example. Ruskin once wrote in "Fors": "You might at first think that Dante's divisions were narrow and artificial in assigning each circle to one sin only, as if every man did not variously commit many. But it is always one sin, the favourite, which destroys souls. That conquered, all others fall with it; that victorious, all others follow with it." Conversely, we may say that one virtue saves souls, bringing the other virtues in its train. This is the essential thesis presented by Dr. van Dyke, and he exemplifies it by studies of ruling passions as varied as the angler's habit, the love of music, and the sacredness of a trust. The passion for justice is the theme of still another of these stories, and the hero is not a man, but a dog. The book is exquisitely written, expressive of tender sympathies and natural human feelings. Though the scenes and the characters are varied, "the subject is always the same, the unseen, mysterious, ruling passion weaving the stuff of human nature into patterns wherein the soul is imaged and revealed."

The gift of gentle satire, made evident by Mr. Henry Fuller's earlier novels, has been given its most effective display in "Under the Skylights," a collection of three stories bearing upon the conditions of artistic and literary life in Chicago. It is a book *à clef*, no doubt, yet the portraiture is rather typical than specific, and the traits of each character are combined by a sort of eclectic process. In "The Downfall of Abner Joyce," the type portrayed is that of the rugged genius from the country, who comes to town with the grim determination of reforming society from its very base, who believes in himself to an absurd extent, and whose earnestness offers a standing rebuke to all the graces and refinements of the polite world. He is an uncouth product of nature, and succumbs with difficulty to the taming process. His "downfall" consists in yielding to the blandishments of a young woman of the society that it is his function to denounce, and becomes complete when, as her submissive husband, he appears at a dinner in evening clothes, and partakes of the wine that is served at the table. In the story of "Dr. Gowdy and the Squash" the type is that of the rhetorical clergyman who talks magniloquently about art, and imposes himself upon his followers as an authority upon subjects of which he is profoundly ignorant. This particular kind of humbug has never been more mercilessly exposed than in the present instance. "Little O'Grady *vs.* the Grindstone," the third of Mr. Fuller's stories, relates to an artistic competition for the decoration of a bank building. Its teaching is that art has a poor enough chance when forced to assert its claims against the forces of social intrigue and commercial Philistinism. We have hesitated to give these ab-

stracts, or any abstracts, of Mr. Fuller's stories, because almost everything that is characteristic escapes in the process of condensation. An abstract of Heine's "Reisebilder" would be anything but adequate to convey a notion of the charm of that work, and for about the same reasons we must say that to read Mr. Fuller's book is the only way of finding out how thoroughly delightful a book it is.

WILLIAM MORTON PAYNE.

BRIEFS ON NEW BOOKS.

Loiterings in literary fields.

That Mr. James B. Kenyon — himself a writer of graceful verse — is also an ardent admirer of others' achievements in poetry, is made abundantly evident by his little volume of literary sketches entitled "Loiterings in Old Fields" (Eaton & Mains). That these slight essays should contain any important contribution to literary criticism is perhaps too much to expect. At any rate, they seem likely to profit the young student of letters rather than the more mature. To the latter it brings a little shock of surprise to be detained, at the mention of George Henry Lewes's name, by the explanation that he "was a student of philosophy, the author of a few philosophical treatises, and the writer of a *Life of Goethe*"; and *apropos* of George Eliot's pen-name, to be thought in need of the following: "We know of but one other such instance of equal interest on record, and that is of a notable French woman who for many years sent forth her writings under the fictitious name of George Sand." Moreover, in the fugitive essay, which lays no claim to depth and substance, the reader is entitled to look for something like perfection of form; and it arouses a slight feeling of disappointment, if not of resentment, and an incipient distrust of the author's nicety of taste, to open the book and find *would* (p. 200) carelessly used for *should*, the impossible form *illy* (p. 122) usurping the place of the adverb *ill*, and "the tuneful ilk" (p. 138) chosen as a happy designation of poets as a class. *Sweetly* (p. 125) is made to serve as an adjective, perhaps by justifiable analogy; and, finally, a fondness for the split infinitive manifests itself. Dr. Kenyon's inclusion of "broad colloquialism" among the characteristics of George Eliot's prose style is misleading, his meaning probably being that she makes her characters speak the language most natural to them. Although by occasional references he shows his familiarity with Edward FitzGerald, he fails to include that rare genius either among the noted letter-writers of our day or in the list of famous men born in the *annus mirabilis*, 1809. But — to wind up, like the Hebrew prophet, with words of peace — we have nothing bnt good to say of the chapters on Keats, Rossetti, and William Morris; and it is no more than fair to close with a pregnant word from the essay on Lowell's letters, as a pleasant aftertaste: "The writer who is not greater than his writings is a kind of impostor, for he creates in the minds of others a false conception of himself."

The craft of bookbinding, and the care of books.

A handbook on "Bookbinding and the Care of Books," by Mr. Douglas Cockerell, with many drawings by Mr. Noel Rooke, forms the initial volume of the "Artistic Crafts Series" (Appleton). In a general preface to the series, written by the editor, Mr. W. R. Lethaby, there is no mention of the further handicrafts to be given consideration, but the frequent mention of the name of William Morris leads one to conjecture that all the various trades which at one time or another engaged the attention of that well-nigh universal genius will be included, —these, of themselves, making a list fairly complete. The particular object of the series is disclosed by Mr. Lethaby in words which leave nothing unsaid.

"We would have this series put artistic craftsmanship before people as furnishing reasonable occupation for those who would gain a livelihood. Although within the bounds of academic art, the competition, of its kind, is so acute that only a few per cent can fairly hope to succeed as painters and sculptors; yet, as artistic craftsmen, there is every probability that nearly every one who would pass through a sufficient period of apprenticeship to workmanship and design would reach a measure of success."

There are some excellent observations on the part which design should play in all good workmanship, it being the intention of the series to insist upon both as equally essential to the best results; but the crux of the matter is in the concluding sentence of the paragraph quoted. Mr. Cockerell, on his part, is explicit in describing, minutely and accurately, all the various processes which are used in bringing into existence a worthily bound book. He makes a nice distinction, which can be commended, between "binding" a book, meaning the envelopment of its back and sides in some permanent material, and "casing" a book, signifying its enclosure in boards covered with paper or cloth, for commercial purposes. With the latter procedure he is concerned no further than to point out the essential differences between the two; but he makes it clear at all times that modern bindings are in some instances without any element of permanency, and modern casings almost invariably so, — even to the extent of requiring the librarian to rebind his entire collection every few years. Mr. Cockerell's volume, describing as it does every process and tool connected with bookbinding, and containing much sensible advice on the care and preservation of books, is one that the librarian should not do without.

Painters and builders of the Renaissance.

To the series of "Great Masters in Painting and Sculpture" (Macmillan) we have the addition of a volume on Francia, by Dr. George C. Williamson, and one on Brunelleschi, by Mr. Leader Scott. The volume on Francia contains considerable new matter unearthed quite recently by the author through

careful personal work in Bologna, where the artist was born and spent most of his life. Here he established a school of artists, numbering some two hundred students; but notwithstanding this, and that he impressed his own ideas very firmly upon his pupils, his influence appears to have extended little beyond his immediate surroundings. His pictures betray no special sympathy with the classic or humanistic movement of his time. Perchance he was then looked upon as somewhat old-fashioned and out-of-date; while now that his works are becoming better known, and some pictures that have been heretofore attributed to Raphael or Perugino are now placed to his credit without fear of dispute, he stands among the choice spirits at the close of the Renaissance in Italy.— The biographer of Brunelleschi has to deal with a man of entirely different type, a man who made his impression both at once and for all time on the worlds of art and science. He found architecture languishing and rapidly tending to become a mere mechanical art; it was collective rather than individual in its efforts. Descriptions of the earlier Roman and Tuscan buildings record the name of the patron or ruling *operaio*, but very seldom the name of the designer. After Brunelleschi's grand strike for freedom, artists dared to stand alone, and the builders of the Renaissance shine out as separate men whose distinctive minds are impressed on their buildings, — Alberti, San Gallo, Michael Angelo, and the rest. The first to apply the classic bias to architecture, Brunelleschi carried it out on the purest possible lines; that Italian Renaissance architecture is less noble than it might have been, is largely because later builders departed from his lead. The illustrations, mainly made from photographs, are a notable and delightful feature of both of these volumes.

The beginnings of American literature.

The set of three neat volumes entitled "Colonial Prose and Poetry" (Crowell), prepared by Messrs. W. P. Trent and B. W. Wells, represents a happy thought on the part of both publishers and editors. We hasten to add that both have done their best in giving concrete expression to the thought, and that the resulting work is both outwardly delightful and intellectually stimulating. To those who are doubtful of the intellectual stimulus to be got from Cotton Mather and Michael Wigglesworth, we can say only that our colonial writers have abundant interest for those who are willing to look for it. Viewed from the narrow standpoint of æsthetics, they have little to offer; but seen in the wider vision that broadens before the student of social history and the spiritual life, they occupy a large place in our annals. "Many who have gone to them with a smile have remained to be edified," say the editors; "in the earlier period men lived earnestly if not largely, they thought highly if not broadly, they felt nobly if not always with magnanimity." About fifty names are represented in this collection, besides such impersonal subjects as "The Bay Psalm Book," "The New England Primer," and Bacon's Rebellion. John Smith, Cotton Mather, and Benjamin Franklin are the three worthies whose portraits rightfully preface the several volumes. The titles of these volumes indicate their range. The first is "The Transplanting of Culture," with such writers as Bradford, Winthrop, Cotton, Williams, Hooker, and Anne Bradstreet. The second is "The Beginning of Americanism," with such writers as Johnson, Eliot, Wigglesworth, Penn, Sewall, and the Mathers. The third is "The Growth of National Spirit," with such writers as Prince, Edwards, Franklin, and Hutchinson. Each volume has an editorial preface, and each author represented has a biographical note. The entire work is so well contrived that it places us under a large debt of gratitude. Nothing of the sort has heretofore been accessible to the general reader, unless, perchance, he happened to own a Duyckinck, or had the volumes of the Stedman and Hutchinson "Library" on his shelves. But he can put these books in his pocket.

Dutch life in town and country.

One of the desirable results of the political situation of recent years is to make the American more than ever interested in what his fellow-citizens of the world — the citizens of other nations — think and do and feel. Our remoteness from most of the world-powers is apt to strengthen our indifference in this respect, and to induce in the popular mind a contempt for the foreigner that is not easily disguised. The series of volumes called "Our European Neighbours" (Putnam) is to be commended as a worthy undertaking which will do much to counteract this undesirable tendency. The volume on "Dutch Life in Town and Country" comes from the pen of Mr. P. M. Hough, who has long been a resident of The Hague, and has made good use of his opportunities. There is much of interest in the present-day life of this thrifty and sturdy people. From the country folk to the University professors, from the merchant to the professional classes, from laborer to courtier, the Dutch have developed a national life of their own, not to be confused with that of their neighbors. Their independence of spirit is a heritage that still is active in shaping their life in town and country. They form a nation well worth knowing; and Mr. Hough's volume offers the most convenient and interesting way of becoming acquainted with them, accessible to English readers. It is a sympathetic yet critical, a discerning and comprehensive account of life in modern Holland.

More revolutionary psychology.

There is a well-recognized literary disease which may be called logomania, and which subjects its victim to the irrational influence of words. The intoxication at times becomes complete, and the victim reels under the dominance of the poison, though maintaining a semblance of coherence and occasionally of wisdom. The author (Mr. J. W. Thomas) of

"Intuitive Suggestion: A New Theory of the Evolution of Mind" (Longmans) offers an obvious though not an extreme case of this unfortunate malady. "Intuitive suggestion" is to him the key that unlocks all mystery. This means that the author of this book, after asking any of the fundamental questions relating to the constitution of the universe and of life, receives a satisfactory thrill when pronouncing the words "intuitive suggestion." He tells us that water must know intuitively when 32° Fahrenheit is reached in order that ice shall be formed; that the magnet has an intuitive feeling for the north pole; that the soaring of birds is far better explained by referring it to an intuitive knowledge of the laws of motion than to mechanical and physiological principles; that the chemical elements have an intuitive seeking for their affinities; and even that the land leeches of Ceylon do not smell but intuitively know the approach of their prey. That we are also taught that telepathy will in the future be the normal mode of communication; that, indeed, psychic force will outdo wireless telegraphy, and that suggestion will destroy noxious weeds and vermin, — all this seems of a piece with the theory of "intuitive suggestion." Such a volume is the inevitable result of the attempt to reason without the natural or acquired ability to distinguish between true explanations and those that merely counterfeit the explanatory process.

Pleasant gossip in a library.

That most delightful form of literary *causerie* which Mr. Edmund Gosse contrives to write with so much distinction is found nowhere in better exemplification than in his "Gossip in a Library" (Dodd, Mead & Co.), now republished with additional matter, after enjoying a healthy and successful existence through half a score of years. Originally written at the suggestion of an American editor for American readers, it has never lost the merit of an original method especially adapted to the hurried needs of American general culture. Its readers will recall that in substance it contains the briefest little discourses on books of all sorts and conditions, addressed by a collector of rare volumes to other collectors — or, at least, to those in sympathy with his aims. The original preface is rightly retained, with its wondering protest against the imposition, by a nation calling itself civilized, of an import duty on books worth having; an imposition the more marked, had Mr. Gosse chosen to speak of it, for permitting books in languages other than English to come in duty free. A new preface for this edition has been added, sufficiently brief and informing to deserve quotation in full. Says the essayist:

"It is with a great deal of pleasure that I learn that the passion for rare books still flourishes in America, and that a new edition of this little book is called for. In order to give it a certain character of freshness, I have added, for America only, an essay on a volume which grows steadily, and almost year by year, in value and interest. Perhaps the bibliographical data which I have given may prevent some ardent bibliophile from adding to his library an incomplete copy of White's 'Selborne,' a book which is particularly often offered in a mutilated or 'faked' condition."

This describes the difference between the former and the latter edition of "Gossip in a Library" with sufficient particularity, and it is pleasant to realize that no further changes have been made. The book is to be commended to all who love elegance and scholarship.

Essays in Philosophy.

Professor Howison has placed not only the special student of philosophy, but the general reader as well, under obligation to him for his essays on "The Limits of Evolution" and other subjects (Macmillan). Not that the treatment of these themes is popular,— on the contrary, it is strictly philosophic; but Professor Howison possesses the enthusiasm and mastery of style which are ordinarily absent from works of this kind. The purpose of the book, as stated by the author, is to illustrate "the metaphysical theory" which he calls "Personal Idealism." This theory he seeks to present "in its bearings on all the chief human concerns, — on knowledge, joy, and devotion; on Science, Art, and Religion." The paper which gives title to the book subjects the current doctrine of Evolution to a searching criticism which that doctrine preëminently calls for, and yet from which it in a measure revolts. It may yet present itself in its finality, not as an all-embracing theory of life and thought, but as having well-defined limits within which it is useful and valid. We can call special attention to the essay on the "Art-Principle as Represented in Poetry." This discussion of the significance of art, and the place of poetry in the order of the fine arts, will be found timely and instructive. The paper on "Human Immortality" places that *quæstio vexata* in a new and surprising light, and gives to the hope which mankind seems incapable of relinquishing a form that fortifies it against many of the serious assaults that are made upon it. The reader will find these papers everywhere stimulating and elevating; and whatever his views may be upon the final questions dividing philosophers and mankind at large, he will gain from these discussions new insights, new points of view, and helpful illuminations.

A record of book-prices in England.

An English reviewer has characterized Mr. Elliot Stock's "Book-Prices Current" as the "book-collector's Bible," and the phrase is altogether fitting. This work and its American companion are now indispensable items in the equipment of everyone who has to do with old books, — be he bookseller, librarian, or private collector. The fifteenth volume, compiled as usual by Mr. J. H. Slater, is at hand, and covers the English auction season from October, 1900, to July, 1901. Though containing fewer entries than its immediate predecessor, the new volume is rather more bulky; a fact which Mr. Slater attributes to the large number of very

rare or unusual items that came into the auction rooms during the season, and that call for full detailed description in this record. The English auction season of 1900–01 was unusually successful, the total amount realised on the 38,377 lots sold being something over $650,000. The average price per lot, about $17., is the highest on record. Oddly enough, one of the factors that Mr. Slater mentions as having to do with the general rise in the price of old books is the advent of the new century, "which, in imagination, has suddenly aged them by a hundred years."

Monuments of the Christian Church, 2d to 6th century.

In preparing a work upon the "Monuments of the Early Church" for a series of "Handbooks of Archæology and Antiquities" (Macmillan), the Rev. Walter Lowrie, M.A., has not contented himself with abstracting his material from the literature of the subject already in existence, but has given the results of entirely independent researches into such subjects as the Christian Cemeteries, Christian Architecture, Pictorial and Minor Arts, and Ecclesiastical Dress, from the second to the sixth century of the Christian era. He has also, by reason of his having lately been a Fellow of the American School of Classical Studies at Rome, been able to anticipate the publication of some important works by recent explorers in these fields. His book is therefore a valuable contribution to a knowledge of Ecclesiastical antiquities, at a time when the popular knowledge of that subject is undergoing revision by reason of the interesting facts being brought to light by the scientific investigations of men like Wilpert, Marucchi, De Fleury, Le Blant, Ficker Holtzinger, Venturi, Professor Ramsey, and others. As an introduction to the subject of which it treats, the book is invaluable, especially in view of the exhaustive "Select Bibliography" which it furnishes. It is evident that the author exercised great self-restraint in keeping his treatment of the subject within the proportions of a handbook.

Two centuries of the Middle West.

In "A Short History of the Mississippi Valley" (Houghton) Dr. James K. Hosmer has endeavored, in a small volume of a little over two hundred pages, to cover a vast range of both time and space. The book is very readable, both from the interest of the subject-matter and from the manner in which the interesting story is told; yet only a few points are selected from a great number that demand attention. Fifty pages are given to the Indians and the French; another fifty to the early pioneers and the Revolution; a third fifty carries the story on from the Ordinance of 1787 to Jackson's victory at New Orleans; fifty are devoted to the Civil War; and a brief chapter treats of the region at the close of the century. This outline will show the inadequacy of the book as a history of the region between the Alleghanies and the Rockies; but certain aspects of the history are admirably treated, and some little-known worthies of Western history are brought to public attention. The book will be useful in a way, though one might wish that so skilful a writer had more fully covered the ground appropriated by his title.

Schouler's life of Hamilton.

The life of Alexander Hamilton in the series of "Beacon Biographies" (Small, Maynard & Co.) has been written by Mr. James Schouler, whose work as historian showed him to be in sympathy with Jefferson, rather than with Hamilton, in the party conflicts that attended the establishment of our government. But this lack of partisan sympathy results in giving us a truer estimate of Hamilton than we can get from one who is blinded by the genius of the brilliant statesman, and few writers of more aristocratic principles have escaped this fascination. There is little of narrative in the book; the author devotes himself to the higher task of discussion, explanation, and judgment. He gives due praise for the fruitful labors of Hamilton in bringing about the adoption of the Constitution and in establishing the finances of the new nation. But he also sets forth clearly Hamilton's defects of temperament and opinion, his restless egotism, his aristocratic contempt for the common people, and his lack of ability as a political leader that nearly thwarted his wise plans and did wreck his party.

A compilation of the wisdom of the ages.

Those who are interested in what men have thought and said in regard to the conduct of life, from the beginning of recorded history to the present time, will be grateful for the compilation made by Mr. J. N. Larned, entitled "A Multitude of Counsellors" (Houghton). The collection is a very complete and well-chosen one, giving, first, extracts from the "Egyptian Book of the Dead," following with selections from Marcus Aurelius, Erasmus, and many others more and less well known, and concluding with so modern a counsellor as Thoreau. In the conclusion of the introductory essay, Mr. Larned says of his work: "I end it with a deepened conviction that the knowledge of good and evil has been complete in the world from the beginning of history, and that mankind has had nothing to learn since but the application of it." The volume is appropriately supplied with a full index.

Essays of an ex-librarian.

Users of the "Encyclopædia Brittannica" and the "National Dictionary of Biography" know that articles signed by Richard Garnett usually contain all upon the subject that can be discovered by a man of sound judgment and discrimination who, as Curator of Printed Books in the British Museum, has had exceptional opportunities. Dr. Garnett has also written a good many introductions and magazine articles, and has published two or three volumes of poems. Aside from his poems, however, his collection of "Essays of an Ex-Librarian" (Dodd, Mead & Co.) is, if we mistake not, the first

volume entirely from his pen. The book contains a part of his output for the last fourteen years, and its subjects range from one "On Translating Homer" to one about "Shelley's Views on Art." In some of them, especially those on Moore, Matthew Arnold, and Emerson, the author shows unusual acuteness and ability to phrase elusive discriminations clearly.

BRIEFER MENTION.

The eight volumes of "Social England," edited by the late H. D. Traill, are to be reissued in six much larger volumes, revised under the editorship of Mr. J. S. Mann, and copiously illustrated in the instructive manner made familiar to us by the illustrated edition of Green's "Short History." The first volume of the new edition has already appeared from the press of the Messrs. Putnam, the American publishers, and makes us eager to see the others. The text of this work, as our readers know, is a sort of mosaic of chapters or paragraphs by eminent specialists; much of this matter has been revised for the new edition. The illustrations of this one volume are literally hundreds in number, and the list of them alone, with a few brief notes, fills over thirty large pages of the work.

The lover of Thoreau wishes, above all else, light on the personality of the man; but we cannot say that Mr. F. B. Sanborn in "The Personality of Thoreau" (Boston: Charles E. Goodspeed) is very illuminating. The sketch is extremely brief, and is mostly concerned with external characteristics and details,—as in accounts of Thoreau's house, relatives, and friends. Mr. Sanborn's remarks on Thoreau's imitation of Emerson are of interest. He sees great similarity, for instance, in the penmanship of the two, which can scarcely be discriminated, but he regards the imitation as wholly unconscious. Some light is thrown on the works of Thoreau, particularly the Journals, and on his life; but we have not the personal study we might expect from one who knew Thoreau so intimately. The volume, produced at the Merrymount Press of Boston, is a fine example of the printer's art. The facsimile reproductions of Thoreau's handwriting, and the beautiful photogravure illustration, lend it an additional attractiveness.

The Detroit meeting of the National Educational Association was the fortieth annual gathering of our chief American organization of teachers. The "Journal" of the meeting has now made its appearance, and comes to us, as usual, from Mr. Irwin Shepard, the efficient secretary of the Association. The proceedings of the Chicago meeting of the Department of Superintendence, held in February of last year, are also included in the present volume. Among its noteworthy features are the address of President James M. Green, Bishop Spalding's "Progress in Education," Mr. F. M. Crunden's "The School and the Library," Mr. George E. Vincent's "Social Science and the Curriculum," Mr. E. G. Cooley's "The Gospel of Work," and President Hadley's "Use and Control of Examinations." All the departments of educational activity are represented in the thousand and more pages of this volume, and no educator can fail to find somewhere between its covers something of peculiar personal interest and value to him.

NOTES.

The "Love Poems of John Suckling" are published by Mr. John Lane as a volume of the dainty "Lover's Library."

Mr. William R. Jenkins publishes "En Son Nom," which is no other than a French translation of Dr. Hale's "In His Name," made by Miss Mary Prince Sauveur.

"Neurological Technique," by Mr. Irving Hardesty, is a manual of laboratory practice in a difficult department of anatomy. It is published by the University of Chicago Press.

"Britain and the British Seas," by Mr. H. J. Mackinder, will be issued at once as the first volume in an important geographical library to be known as "Appletons' World Series."

"Mary Rich, Countess of Warwick, 1625–1678," by Miss Mary E. Palgrave, is a new volume in the series of "Saintly Lives," edited by Mr. R. F. Horton, and published by Messrs. E. P. Dutton & Co.

Three more volumes of the "Temple Bible" (Lippincott) have appeared. Exodus is edited by Dr. A. R. S. Kennedy, Leviticus by Dr. J. A. Paterson, and the Gospels of Matthew and Mark by the Dean of Ely.

"The Bibliographer," a monthly magazine devoted to bibliography and rare book news, is soon to make its appearance, under the editorship of Mr. Paul Leicester Ford. Messrs. Dodd, Mead & Co. are the publishers.

"Tales of Past Times" is a volume of "Temple Classics for Young People," published by the Macmillan Co. The tales are no other than those of Perrault, with "Beauty and the Beast" added because it belongs there.

"Four American Inventors," by Miss Frances M. Perry, is a book for young readers just published by the Werner School Book Co. Fulton, Whitney, Morse, and Mr. Edison are the respective subjects of the four stories.

The work on "Chinese Porcelain" completed by the late Cosmo Monkhouse just before his death, will be issued in this country by the A. Wessels Company. The volume will contain numerous colored plates and other illustrations.

To the series of "Modern Plays," of which the Charles H. Sergel Co. are the American publishers, there has just been added a volume which contains "The Revolt" and "The Escape" of Villiers de l'Isle Adam, both translated by Miss Theresa Barclay.

A reprint of Boker's tragedy of "Francesca da Rimini" is sent us by the Dramatic Publishing Co., Chicago. It is a good-looking volume, and will doubtless secure readers on account of the recent successful revival for acting purposes of this sterling tragedy.

The Messrs. Macmillan are publishing a new popular edition of Thackeray, with the original illustrations, and "The Newcomes" is the first volume to be issued. The use of thin paper brings the upwards of eight hundred pages into a volume that is not overswollen.

Messrs. L. C. Page & Co. publish a translation of "The King's Ring," by Zachris Topelius. This is all very well, but the publishers are greatly mistaken in supposing that they are publishing Topelius for the first time in America. Not only "The King's Ring," but the entire series of "The Surgeon's Stories" to which it belongs, has been before our public in an ad-

mirable translation for upwards of fifteen years, having been produced by the enterprise of Messrs. A. C. McClurg & Co., and made widely familiar to English readers.

John Richard Green's "Oxford Studies," edited by Mrs. Green and Miss Norgate, is a new "Eversley" volume published by the Messrs. Macmillan. To the same always attractive series the two volumes of Professor Clifford's "Lectures and Essays" have also been added.

In connection with the New Sydenham Society, Messrs. P. Blakiston's Son & Co. announce the publication of "An Atlas of Clinical Medicine, Surgery, and Pathology," selected and arranged with the design to afford, in as complete a manner as possible, aids to diagnosis in all departments of practice.

A timely volume on Nicaragua will be published at an early date by Messrs. A. C. McClurg & Co., under the title "Ocean to Ocean." It is written by Lieutenant James G. Walker, U. S. N., a son of Rear Admiral Walker who was in charge of the Nicaragua Survey of 1898. At the same time Messrs. McClurg will also issue a new edition of Mr. Henry I. Sheldon's "Notes on the Nicaragua Canal," uniform in style with Lieutenant Walker's book.

"The Land of Sunshine," under its new name of "Out West," continues to be what it has been hitherto, only "more so." Dominated by the vigorous personality of its editor, Mr. Charles F. Lummis, it preaches with no uncertain sound the doctrine of national righteousness. Its belief in the West as the only section of the country in which sound minds in sound bodies are possible is insisted upon with possibly too much of strenuousness; but the fierce diatribes of the editor against the crowded and effete East are to be taken as humorous affectations rather than as serious propositions. In its new form, the magazine is more profusely illustrated than ever. A fine poem by Miss Sharlot M. Hall emphasizes the new departure taken by Mr. Lummis and his associates.

We spoke the other day of the late William Ellery Channing as having constituted a link between our own age and the past. Our age has been linked to a still remoter past by the poet whose death must now be chronicled. Aubrey De Vere was born in 1814, and became a name in English poetry sixty years ago. Since then, upwards of a score of volumes in verse and prose have borne that name, and won for their writer an honorable place among English men of letters. A Wordsworthian in spirit, having also some affinities with Shelley, his poetry will richly repay examination. Fortunately, we have the volume of selections which Mr. G. E. Woodberry made eight years ago, representing the poet's work in its variety and at its best. We particularly recommend this book together with its sympathetic critical introduction. Aubrey De Vere's volume of personal "Recollections" will be remembered by many readers. Among many titles, the following may be named: "The Search after Proserpine," "The Legends of St. Patrick," "Alexander the Great," "Antar and Zara," "St. Thomas of Canterbury," and "The Foray of Queen Meave."

Just before the last number of THE DIAL was issued, but too late for mention upon that occasion, came the news of the death of Horace Elisha Scudder, at his home in Cambridge. Even at this late hour we must find a few words to say of a man who played an important part in the later development of American literature, and whose intellectual and moral qualities were of the finest type. Aside from the writing of his early books for children, Mr. Scudder's work was done so unobtrusively that his name was not familiar to a very large public. To be the editor of the "Atlantic Monthly," as Mr. Scudder was for a number of years, is not to be conspicuously in the public eye, but to those who know how to recognize real values, it is rather more of a distinction than to be President of the United States. Many a piece of Mr. Scudder's best work went into the magazine, and escaped recognition; many another piece of that work took the shape of editorial matter done for some book or new edition published by Messrs. Houghton, Mifflin & Co., and few were the readers who knew to whom they were indebted. Fortunately for his fame Mr. Scudder's last years brought him the opportunity of doing one important piece of literary work on a large scale and in his own name. We refer, of course, to the biography of his old friend and neighbor, James Russell Lowell. The more we recur to this biography the more are we impressed with its judicious use of materials and its constructive excellence. For the sake of his literary memory, we are glad that Mr. Scudder has left us this *magnum opus*. His personal memory needs no such aid, as far as those who were privileged to know him are concerned. It is the memory of a scholar and a gentleman, of a clear intelligence and an engaging character.

TOPICS IN LEADING PERIODICALS.

February, 1902.

Abbott, Dr. Lyman. H. W. Mabie. *World's Work.*
Agriculture under Cloth. Arthur Goodrich. *World's Work.*
America's Commercial Invasion. F. A. Vanderlip. *Scribner.*
Anarchism, Treatment of. Henry Holt. *Review of Reviews.*
Battle-ship, Launching a, from Congressional Ways. *No. Am.*
Belgium's Art Crusade. C. M. Robinson. *Harper.*
Better Half, The. Edward S. Thacher. *Harper.*
Birds, Journeyings of. F. H. Knowlton. *Popular Science.*
Black Belt, Theology versus Thrift in the. *Popular Science.*
Browning in Venice. Katharine de Kay Bronson. *Century*
Butler, President, of Columbia. *Review of Reviews.*
California Big Trees. R. T. Fisher. *World's Work.*
Cathedral, Building of a. Roger Riordan. *Century.*
Cathedral, Uses of a. Henry C. Potter. *Century.*
Chicago's River-Harbor. Elliott Flower. *Century.*
China, Settlement with. Mark B. Dunnell. *Forum.*
Cleveland. William Allen White. *McClure.*
Cleveland, Best Governed City in the World. *World's Work*
College-Man as Leader. R. H. Thurston. *Popular Science*
College Presidency, Training for. F. P. Graves. *Forum.*
College Professors and the Public. Bliss Perry. *Atlantic.*
Criminals, Reformation of. J. Franklin Fort. *Forum.*
Cuba's New President. *Review of Reviews.*
Dependent Children in Indiana, Care of. *Forum.*
England, February in. Edward Thomas. *Atlantic.*
Environment and Sex in Human Culture. *Popular Science.*
Foreign Element in Our Population, Assimilation of. *Forum.*
Frontier Gone at Last. Frank Norris. *World's Work.*
Gaucho's Day's Work. William Bulfin. *World's Work.*
Goldsmith's Deserted Village. Austin Dobson. *Harper.*
Grain-Buyers' Trust, A. C. H. Matson. *Review of Reviews.*
Hugo, Victor, Fame of. George McL. Harper. *Atlantic.*
Ice Jam, An April. Judson Grenell. *World's Work.*
Industrial Peace, Conference for. O. S. Straus. *No. American.*
Infancy, Strong Points of. E. S. Martin. *Harper.*
Isthmian Ship-Canal, Proposed. W. H. Burr. *Scribner.*
Japan's National Debt. Yasufumi Sawaki. *No. American.*
Li Hung Chang. Gilbert Reid. *Forum.*

Lincoln and Kentucky. Cicero T. Sutton. *Century.*
Lincoln's Official Habit. Leslie J. Perry. *Lippincott.*
Lincoln's Rival. William Garrott Brown. *Atlantic.*
Lopho the Quail. B. W. Evermann. *Harper.*
Mail, Carrying of, to Farthest North. *World's Work.*
Man and the Upper Atmosphere. R. Süring. *Harper.*
Man, Descent of. L. M. Keasbey. *Popular Science.*
Marconi's Great Achievement. R. S. Baker. *McClure.*
Marconi's Triumph. George Iles. *World's Work.*
Militia Force of U. S. J. D. Whelpley. *No. American.*
Motor-Car Impressions. Maurice Maeterlinck. *Harper.*
Mount Vernon, A Visit to, a Century ago. *Century.*
Music of Shakspere's Time. Sidney Lanier. *Lippincott.*
Music, Modern, Two Tendencies in. D. G. Mason. *Atlantic.*
National Feeling, Growth of our. A.T. Mahan. *World's Work.*
Negro Population, Expansion of. Kelly Miller. *Forum.*
Newspaper with Many Functions. B. Meiklejohn. *World's W.*
New York's Mayoralty Election. E. M. Shepard. *Atlantic.*
Oklahoma and Indian Territory of Today. *Review of Reviews.*
Olive Ranch, A Great American. *World's Work.*
Opposition Wanted. Alan P. Gilmour. *Forum.*
Panama Isthmus, Why not Own the? *North American.*
Pan-American Union, Proposed. A. de Yturbide. *No. Am.*
Peary, R. E., and his Projects. R. S. Baker. *McClure.*
Philippines, Our Disposition of. J. H. Parker. *Forum.*
Porto Rico, Establishment of Civil Government in. *No. Am.*
Pose and Point of View. Katharine Collins. *Harper.*
Princess Mathilde's Salon. Victor du Bled. *Century.*
Pygmies of Great Congo Forest. Sir H. H. Johnston. *McClure.*
Railroad Consolidation, Increasing. M. G. Cunniff. *World's W.*
Rapallo and the Italian Riviera. E. C. Peixotto. *Harper.*
Raphael. John La Farge. *McClure.*
Reptiles, Winged. S. W. Williston. *Popular Science.*
Reservoirs in Arid Regions, Govt. Construction of. *No. Am.*
Roosevelt, President, Three Months of. H. L. Nelson. *Atlan.*
Schley Court, Errors in. M. A. Teague. *Forum.*
Scientific Work in America, Discouraging Conditions of. *N.A.*
Senate, Oligarchy of the. Maurice Low. *North American.*
Shaw, Leslie Mortier. Johnson Brigham. *Review of Reviews.*
Sinking Fund and Public Debt. H. S. Boutell. *Forum.*
Smith, John, and American Nation. K. P. Woods. *Harper.*
Stellar Evolution. George E. Hale. *Popular Science.*
Strikes, Prevention of. H. H. Lusk. *World's Work.*
Sullivan, Sir Arthur, Diary of. *Harper.*
Teachers' Wages. William McAndrew. *World's Work.*
Telegraphy, Wireless. Carl Snyder. *Review of Reviews.*
Telephone Service, Coöperative. *Review of Reviews.*
Telephone, Successors of the. Waldon Fawcett. *Harper.*
Treasury Department and American Travellers. *No. Am.*
Troubetzkoy, Paul, Sculptor. William Jarvis. *Scribner.*
Turgenev, Ivan. Charles Whibley. *North American.*
Turkish Situation, The. *Review of Reviews.*
Universal Eminence. Alfred C. Lane. *Atlantic.*
Wagner, Minna and Cosima. Gustav Kobbé. *No. American.*
Washington City, Improvement of. Charles Moore. *Century.*
Washington, City of Pictures. F. E. Leupp. *Scribner.*
White City and Capital City. D. H. Burnham. *Century.*
Whitman, Walt, Reminiscences of. J. T. Trowbridge. *Atlan.*
Young Man with Nothing but Brains. T. A. De Weese. *Forum.*

LIST OF NEW BOOKS.

[*The following list, containing 63 titles, includes books received by* THE DIAL *since its last issue.*]

GENERAL LITERATURE.

The Writings of "Colonel William Byrd of Westover in Virginia Esqr." Edited by John Spencer Bassett. Illus. in photogravure, 4to, gilt top, pp. 461. Doubleday, Page & Co. $10. *net.*

The Writings of James Madison: Comprising his Public Papers and his Private Correspondence, including Numerous Letters and Documents now for the First Time Printed. Edited by Gaillard Hunt. Vols. I. and II., 1769–1787. With photogravure portraits, large 8vo, gilt tops, uncut. G. P. Putnam's Sons. Per vol., $5. *net.* (Sold only in sets.)

The Writings of James Monroe. Edited by Stanislaus Murray Hamilton. Vol. V., 1807–1816. Large 8vo, gilt top, uncut, pp. 390. G. P. Putnam's Sons. $5. *net.* (Sold only in sets.)

Zuñi Folk Tales. Recorded and translated by Frank Hamilton Cushing; with Introduction by J. W. Powell. Illus., large 8vo, uncut, pp. 474. G. P. Putnam's Sons. $3.50 *net.*

The Art of Life. By R. de Maulde la Clavière; trans. by George Herbert Ely. 12mo, gilt top, uncut, pp. 342. G. P. Putnam's Sons. $1.75 *net.*

Oxford Studies. By John Richard Green; edited by Mrs. J. R. Green and Miss K. Norgate. 12mo, uncut, pp. 302. "Eversley Series." Macmillan Co. $1.50.

Chapters on English Metre. By Joseph B. Mayor, M.A. Second edition, revised and enlarged; large 8vo, uncut, pp. 308. Macmillan Co. $2.25 *net.*

Lectures and Essays. By the late William Kingdon Clifford, F.R.S.; edited by Leslie Stephen and Sir Frederick Pollock. In 2 vols., with portrait, 12mo, uncut. "Eversley Series." Macmillan Co. $3.

Letters of James Murray, Loyalist. Edited by Nina Moore Tiffany, assisted by Susan I. Lesley. Illus., large 8vo, gilt top, uncut, pp. 324. Boston: For sale by W. B. Clarke Co. $2.50 *net.*

What Is Shakespeare? An Introduction to the Great Plays. By L. A. Sherman. 12mo, gilt top, uncut, pp. 414. Macmillan Co. $1.50 *net.*

Shakespeare's Plots: A Study in Dramatic Construction. By William H. Fleming, A.M. 8vo, gilt top, pp. 467. G. P. Putnam's Sons.

BIOGRAPHY AND MEMOIRS.

Memorials of William Charles Lake, Dean of Durham, 1869–1894. Edited by his widow, Katharine Lake; with Preface by George Rawlinson. With photogravure portrait, large 8vo, uncut, pp. 342. Longmans, Green, & Co. $5.50.

The Life of John Ancrum Winslow, Rear-Admiral United States Navy, Who Commanded the "Kearsarge" in her Action with the "Alabama." By John M. Ellicott. With portrait, large 8vo, gilt top, uncut, pp. 281. G. P. Putnam's Sons. $2.50 *net.*

Henry V., the Typical Mediæval Hero. By Charles Lethbridge Kingsford, M.A. Illus., 12mo, pp. 418. "Heroes of the Nations." G. P. Putnam's Sons. $1.35 *net.*

The Life of Charles Robinson, the First State Governor of Kansas. By Frank W. Blackmar, Ph.D. Illus., 8vo, gilt top, uncut, pp. 438. Topeka: Crane & Co.

Schley and Santiago. By George Edward Graham. Illus., 12mo, gilt top, pp. 474. Chicago: W. B. Conkey Co. $1.50.

HISTORY.

Social England: A Record of the Progress of the People. Edited by H. D. Traill, D.C.L., and J. S. Mann, M.A. Illustrated "King Edward" edition. Vol. I., From the Earliest Times to the Accession of Edward the First. Illus., 4to, gilt top, pp. 702. G. P. Putnam's Sons. $4.50 *net.*

Tales of the Spanish Main. By Mowbray Morris. Illus., 12mo, gilt edges, pp. 357. Macmillan Co. $2.

History of Los Angeles City (The Herald's). By Charles Dwight Willard. Illus., 12mo, pp. 365. Los Angeles: Kingsley-Barnes & Neuner Co.

NEW EDITIONS OF STANDARD LITERATURE.

The Pilgrim's Progress. By John Bunyan; illus. by E. J. Sullivan. In 2 vols., 16mo, gilt tops. "Caxton Series." Charles Scribner's Sons. $2.40 *net.*

The Newcomes. By William Makepeace Thackeray; illus. by Richard Doyle. 12mo, uncut, pp. 844. Macmillan Co. $1.

En Son Nom: Pierre Valdo et les "Pauvres de Lyon." Par Edward Everett Hale; traduit avec l'autorisation de l'auteur par Mary Prince Sauveur. With portrait, 12mo, gilt top, uncut, pp. 260. New York: Wm. R. Jenkins. $1.

The Zincali; or, An Account of the Gypsies of Spain. By George Borrow. 24mo, gilt top, pp. 493. "Pocket Library." John Lane. 75 cents.

BOOKS OF VERSE.

Christus Victor: A Student's Reverie. By Henry Nehemiah Dodge. Third edition; 18mo, gilt top, uncut, pp. 186. G. P. Putnam's Sons. $1.25.

Songs and Other Fancies. By Henry D. Muir. 12mo, pp. 264. Chicago: Published by the author. $1.

FICTION.

The Millionaire Mystery. By Fergus Hume. 12mo, pp. 287. F. M. Buckles & Co. $1.25.

The Cat's Paw. By B. M. Croker. 12mo, pp. 374. J. B. Lippincott Co. $1.

TRAVEL AND DESCRIPTION.

Japan: A Record in Colour. By Mortimer Menpes; transcribed by Dorothy Menpes. Illus. in colors, large 8vo, gilt top, uncut, pp. 207. Macmillan Co. $6. *net.*

Swiss Life in Town and Country. By Alfred Thomas Story. Illus., 12mo, uncut, pp. 282. "Our European Neighbours." G. P. Putnam's Sons. $1.20 *net.*

RELIGION AND THEOLOGY.

Regnum Dei: Eight Lectures on the Kingdom of God in the History of Christian Thought. By Archibald Robertson, D.D. Large 8vo, uncut, pp. 401. Macmillan Co. $2.50.

Typical Modern Conceptions of God; or, The Absolute of German Romantic Idealism and of English Evolutionary Agnosticism. With a Constructive Essay. By Joseph Alexander Leighton. 12mo, pp. 190. Longmans, Green, & Co. $1.10 *net.*

The Priestly Element in the Old Testament: An Aid to Historical Study. By William R. Harper. Revised edition; large 8vo, pp. 151. "Constructive Bible Studies." University of Chicago Press. $1.

The Temple Bible. New volumes: Gospels according to S. Matthew and S. Mark, edited by the Very Rev. the Dean of Ely; The Second Book of Moses Called Exodus, edited by A. R. S. Kennedy, D.D.; The Third Book of Moses Called Leviticus, edited by J. A. Paterson, D.D. Each with photogravure frontispiece, 24mo, gilt top. J. B. Lippincott Co. Per vol., cloth, 40 cts. *net;* leather, 60 cts. *net.*

The Children's Covenant. By C. V. Anthony, D.D. 12mo, pp. 240. Jennings & Pye. $1.

NATURE.

Studies of Trees in Winter: A Description of the Deciduous Trees of Northeastern America. By Annie Oakes Huntington; with Introduction by Charles S. Sargent, LL.D. Illus. in colors, etc., 8vo, gilt top, uncut, pp. 198. Knight & Millet. $2.25 *net.*

The Animals of the Bible. By Gambier Bolton. Illus., 12mo, pp. 100. Charles Scribner's Sons. 75 cts. *net.*

ART AND ARCHITECTURE.—MUSIC.

The Saints in Christian Art: Lives and Legends of the Evangelists, Apostles, and Other Early Saints. By Mrs. Arthur Bell. Illus. in photogravure, etc., large 8vo, gilt top, uncut, pp. 284. Macmillan Co. $4.50 *net.*

A History of Architecture on the Comparative Method, for the Student, Craftsman, and Amateur. By Prof. Banister Fletcher, F.R.I.B.A., and Banister F. Fletcher, A.R.I.B.A. Fourth edition, revised and enlarged; illus., 8vo, gilt top, pp. 531. Charles Scribner's Sons. $7.50 *net.*

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Without assuming the uncertain *rôle* of the prophet, one may recognize in the Carnegie foundation a powerful instrument for the advancement of learning, and one may anticipate eminent success from the wise determination of the makers of this instrument to focus it upon a specific field of influence. Such a policy is far better than the duplication of existing resources at the national capital (with its almost inevitable entanglement with political aspirations), which the well-meaning enthusiasts for a national University had been so loudly advocating. We may interpret Mr. Carnegie's assurance that "were Washington still with us, his finely balanced judgment would decide that, in our generation at least, such use of wealth would not be the best" as a patriotic tribute to the father of his country; yet it testifies as well to the wise dominance of progressive educational principles in the framing of the institution that is to be. True is it that the plan is an innovation and carries with it the element of venture incident to untried experiments; yet "he that will not apply new remedies must expect new evils, for time is the greatest innovator." What we demand of innovation is that it shall be born of ripe judgment and bear promise of conformity with the natural trend of evolution. An Englishman, himself a Conservative, defined Conservatism as the unwillingness to adopt a newer way of doing things until it was shown to be a better way. Under that dictum we should all be Conservatives, no doubt; yet we should continue to differ as to the kind of evidence necessary to produce such conviction; and an unreasonable and over-cautious disinclination to venture a hazard of new fortunes will ever be characteristic of some sorts of men. Conservatism in education has been a peculiarly hampering — though not rarely also a saving — influence; and this, because convention, crystallized tradition, and worship of the *status quo* (to say nothing of the indolent comfort of a policy of *laissez faire*), have been such constant and potent factors in the history of educational reforms. Latterly, our transgressions have changed somewhat in character. We are doubtless as ready as is good for us to try new methods, to establish new curricula, to discard ancient traditions, to bow down before new theories and proclaim, not a royal, but a democratically short-cut road to learning. Yet to a

discerning and disinterested observer the educational hives of industry where these products are put together, would seem more like great repair shops than smoothly-working and well-ordered factories. We putter and fuss and talk glibly of growth and improvement, while the really vital problems receive neither discussion nor any other helpful form of attention. It is at such a time, when the few are striving with strained vision to foresee and direct the next stages in educational unfoldment, that the innovator provided with material means and intellectual resources finds his opportunity. The expressed purpose of the Carnegie foundation "to promote original research, paying great attention thereto, as being one of the chief purposes of the institution," indicates a serious attempt to remedy one of the great deficiencies of our academic organization, and to make the devotion to research as a life-occupation as well established and as worthy in dignity, attainments, and reputation as the highest positions devoted to the dissemination of learning by teaching.

The lack of a proper income, the lack of leisure, the lack of inducements toward the investigative career, the lack of a congenial atmosphere to nurture such devotion to research as survives among the professorial and allied classes, — these are of a nature all compact; and together constitute one of the most serious adversities incident to the academic life in America. A partial alleviation of any one of these is certain to prove a partial alleviation of all; and it is because the founders of the Carnegie institution have recognized in these needs a fundamental weakness of the present educational outlook, and because they foresee the great practical opportunity to administer to these needs, that the Carnegie foundation must be set down as an event of extraordinary consequence. This pronounced defect in American Universities has naturally not escaped notice. It is most forcibly and discerningly set forth in Professor Münsterberg's arraignment of the dearth of productive scholarship in this country ("Atlantic Monthly," June, 1901); and his keen diagnosis of the cause of the malady is as wholesome reading as is his prescription of the remedy that is to be applied, along with the directions for its application. In the ordinary course of events public sentiment upon this topic would have had to be well shaken before the remedy would have been taken. The fortunate appearance of Mr. Carnegie's devotion will act as a stimulus that will at once place the case upon a more hopeful footing. It is not well to chill the optimism of the friends of the investigative career, or to restrain the joyous belief of underpaid and overburdened professors that there is a good time coming; yet it is well to remind ourselves of the slow growth and careful nurture that such ideals require. Not to all who wearily climb the hill to see from afar the pleasing prospect, will it be granted to enter in and possess the promised land. Yet the influence of this message of good will to productive authorship is sure to penetrate far and wide.

Likewise is it worthy of note that the investigative career, and doubtless the mission of the Carnegie institution, embraces a far wider scope than the application of scientific principles to practical arts and inventions. Investigations likely to reach the self-supporting stage without too long or costly an infancy are the ones least needful of philanthropic protection. When pecuniary profit seems likely, the necessary "angel" to safeguard the auspicious venture is usually, though not always, to be found. Far more typical of the career which requires fostering care and helpful stimulus is that of the scholar in any one of the sciences or humanities, at present laboring with inadequate means and amid distracting obligations, to penetrate a step farther into some unexplored recess of nature's Africa, to interpret the significance of social and political tendencies, to restate for present-day needs some chapter of the story of human evolution, or some pertinent aspect of the forces that make for culture and civilization. "To discover the exceptional man in every department of study, whenever and wherever found" suggests a pleasingly liberal interpretation of the purposes and the scope of the investigative career, and gives promise of a broad as well as a profound devotion to the cause of productive scholarship. And it does more than this: for it recognizes that creative industry demands its own conditions and will not respond to arbitrary demands nor imposed conventions. The Muse is coy and the Sphinx is dumb; and success is to wit as well as to valor. It is difficult enough under most favorable circumstances to direct intellectual energy into the most profitable channels. If we but knew where lies El Dorado surely there would be no lack of philanthropic enterprise to equip expeditions for such tempting rewards. But as things are, the least and the most we can do, is to provide that some future Columbus need not go begging from court to

court for a few ships to start him upon his voyage of discovery, nor have to encounter the growing dissatisfaction and the threatened mutiny of his crew because the shores of the new world are not soon enough in sight.

Yet last as first, the success of such projects as that inaugurated by Mr. Carnegie depends upon the individuality of the men who are to direct its fortunes. It is men that make a University and differentiate one academic *milieu* from another; and next to them, or, better, because of them, the intellectual atmosphere in which they live and move and pass on to others the lights that they have kept burning. The deepest cause for congratulation is that a gift so potent for good should have been so wisely given; that with good intentions has been united good counsel. For "the greatest trust between man and man is the trust of giving counsel, for in other confidences men commit the parts of life — their lands, their goods, their child, their credit, some particular affair; but to such as they make their counsellors they commit the whole."

JOSEPH JASTROW.

MR. PINERO'S LATEST DRAMA.

Mr. Pinero, the most conspicuous English dramatist of the day, is a playwright who seeks to say something, and who says it with no small amount of dramatic technique. He succeeds thereby in having his utterance heard by an extremely large number of people, and in provoking a good deal of sober second thought. The casual first impressions of his latest drama have now had time to fade, and it may be worth while to put together the impressions aroused by several hearings of the play.

The story of "Iris" must by this time be familiar to all readers of current dramatic criticism. Briefly, it is the tragic downfall of a weak-willed, attractive woman to whom the luxuries of life are necessities, and the necessities — love and honor — are, one had almost said, luxuries. About this character is woven an interesting and depressing plot, whose structure and doctrine I propose to discuss, by way of testing the reality of Mr. Pinero's art.

Iris, a widow of twenty-six, will lose her fortune if she remarries. The suitors whose wealth would make this condition insignificant do not move her, and the one man who attracts her fancy is a penniless young fellow, Trenwith, a burden to his relations, who have, as a final act of charity, found an opening for him in British Columbia. He would willingly leave England but for his infatuation with Iris, who lets him dance attendance on her, perhaps in the hope that through some acquaintance or other a good position may yet be found for him. Marriage is impossible unless conditions change materially. Chief among Iris's rejected suitors is Frederick Maldonado, an immensely wealthy Jew of Spanish-American extraction, who, despite his rejection, is at any moment at Iris's call. Beside him, Trenwith is but a boy, physically and intellectually. These three characters are the protagonists, and the dramatic problem is to develop out of the obviously unstable equilibrium of the initial situation a series of incidents that shall make out of Iris's playing with her chances an inevitable ruin. This problem Mr. Pinero handles with entire sincerity and outspokenness, and without vulgarity. He has thought out his subject, if not convincingly, at least in a way that is fair and above board. He has no desire to make vice attractive, any more than he has to disguise the consequences of sin. Indeed, he has given a striking proof of his sincerity in depriving himself of one of the playwright's rewards: he does not once let the curtain go down on a situation that tempts to spontaneous applause; and this from a dramatist who, even in a disagreeable situation (witness the *scène à faire* in "Quex"), can keep an audience alert with sympathetic interest. It is a sacrifice of the continuous effect of approval for the sake of the ultimate effect, as if Mr. Pinero had said, "I do not care how the play is received at any given moment, if I can have my audience go away in thought." That effect, at least, is secured.

The play begins with Iris's farewell dinner party before she goes to the Continent for the summer. Most of the first scene is purely expository: the guests tell each other what an attractive woman Iris is, and the praises of "our divinity" are scattered lavishly through the first three acts. So far as the play is concerned, Iris does absolutely nothing to deserve the extravagant eulogies, for in words and actions she is not lovable, witty, or sensible; we must take her on faith. It is remarkable that so "modern" a dramatist as Mr. Pinero should revert to the undramatic, old-fashioned novelist's trick of telling us how charming his heroine is, lest perchance we should not discover it from what she says and does. The initial situation is leisurely put before us. Iris's friend and man of business, Archie (it is mostly first names in the play — there are no outsiders), finds occasion to tell Iris that her friendship for Trenwith is causing gossip,—scandal. She is surprised and pained, but immediately other guests enter, and there is talk and more talk. As the scene closes, with the guests going down to dinner, Iris holds Maldonado back for a moment and promises to become his wife. The real action has now begun: Iris is to marry Freddy Maldonado to put a stop to the scandalous and false reports. The curtain immediately goes up on the same scene; dinner is over. This device of splitting up an act into episodes, marked by the dropping of the curtain merely to indicate the lapse of time, is several times effectively employed. The guests are about to go. Trenwith begs Iris for a few minutes after

the rest have gone. She tells him that Maldonado has asked for the same privilege; Trenwith persists; then she suddenly relents, and tells him to come after Maldonado has gone. Alone with "Maldo," she repulses his caresses, and tells him fairly that she does not love him, and that she can only engage to be the mistress of his house, "faithfully and honorably." Maldonado hears her with indignant surprise, but impetuously declares that he will take his chance. The third episode of the act brings Iris and Trenwith together. Thunderstruck at her engagement, the young fellow begs her to break it, to marry him and go out with him to the ranch. Iris is obdurate: she is "not fit to be a poor man's wife," she tells Trenwith, speaking to him as frankly as she had spoken to Maldo. In a sudden passion of despair, Trenwith kisses her; and as if carried away by her affection for the younger man, Iris writes a hasty word to Maldo, breaking the engagement, and cries to Trenwith, "Follow me to Switzerland."

Thus much, with somewhat inert movement, the first act has presented. Stated bluntly, the first phase of the problem is: given this woman, who is fond of comfort, and who is offered an honorable choice between love without luxury, and luxury where she does not love, she will seek to evade the choice, that she may have both of the things she desires, even at a frightful cost. The play has revealed this dramatic weakness, however: Iris has pledged her word and then has broken it; and in spite of all the dialogue, one does not fully know why she has done either. However obscure her reasons may be to her, to the spectator they should be absolutely lucid. Instead of using incident to interpret character, Mr. Pinero has devoted his first act to describing character which is expected to interpret incident. The slow movement is then a structural weakness, and not a too full elaboration of a well-arranged scheme.

The second act, six weeks later, is at Lake Como, whither not merely Trenwith, but Fanny Sylvain and Croker Harrington, have followed Iris. Fanny (an intimate friend of Iris) and Croker (one of the several rejected suitors) are practically the Chorus of this un-Greek drama; devoted to their heroine, they sing her praises in and out of season; and in default of lyric odes, favor the spectators with epigrams that are the only enlivening features of the play. The comparison to the Chorus is not entirely fanciful: Mr. Pinero has cut down his real action to three figures, and Iris's two devoted friends have as their main function only to pass comment on the drama of which they are spectators. This office is vividly performed in this act, after Iris and Trenwith have had a dialogue alone together. Trenwith (who does not at any time in the play win the spectator's sympathy) tries to make a stand: he has enough manhood in him to feel that the situation is becoming impossible — his small remnant of money is disappearing, and the ranch is his only hope; Iris would have him take her money, and when he will not, she begs him to delay another month before they face the question of the future; and Trenwith agrees. A few minutes that Fanny and Croker then have together suffice to emphasize Fanny's dread of the gossip that is now on in full cry indeed. Fanny's hesitating unwillingness to believe the worst, and Croker's impassioned appeal to believe only the best, come to the spectator, who knows that the worst is true, as the keenest of dramatic irony. This finely balanced scene closes at the re-entrance of Iris and her lover. Suddenly, as the four friends are at *déjeuner*, Croker stumbles upon a newspaper paragraph that means financial ruin to them all: Archie has absconded, after losing all their money in speculation. Croker and Fanny are penniless, and Iris, the luxurious, has left but a hundred and fifty pounds a year. Upon this desolate group, just as the curtain drops, saunters Maldonado, the millionaire. This act has been simple and straightforward in its development. The calamity is well led up to, and the characters speak without ambiguity. The dramatist has now stated the second phase of the problem: a woman who has refused poverty with the man she loves, and luxury with the man she does not love, and has chosen the hazardous lot of unwedded love which preserves her luxury, is deprived of the independent wealth that alone made the doubtful position tenable for a while. What will she do now?

What she does, and what, moreover, she will do, the strong third act makes perfectly apparent. Like the first act, the third is in three episodes, each with its central incident, its controlling emotion, and each hurrying on the story, if not irresistibly, yet powerfully. First of all, Iris announces her engagement to Trenwith. The marriage is not to take place at once, for Trenwith is at last to go to British Columbia, and is to come back in two or three years. But as Trenwith prepares to go, it is Maldonado who dominates the scene. His generous offers of aid have been refused by each one of Archie's victims; it only remains for them to part and try their luck as best they may. Wineglass in hand Maldonado makes a long and flowery speech, proposing Trenwith's health and happy return to his loving and virtuous *fiancée*. The sneer is well-concealed, but it immediately defines Maldonado's position as the disturbing element of the drama. The following episode contains the best and also one of the least satisfying moments in the play. The dawn breaks upon Iris and Trenwith, who have put off the final parting until the last moment. Through sheer weariness, Iris has fallen asleep, and as the watching Trenwith awakens her, she starts up to the horror of the cold, rainy dawn, which sends all the courage out of her blood. Again Trenwith asks her to marry him and come with him, and again Iris refuses, this time because she would prove to him that she can bear poverty alone and thereby be worthy to become his wife. Trenwith does not urge her (he is after all but a puppet in Mr. Pinero's hands), and here of course at a

critical moment the play is structurally weak. The plot demands that Iris and Trenwith shall be separated, and the dramatist seems content with any reason instead of the one inevitable reason. A reason, indeed, he takes the trouble to provide, but he establishes no connection between it and what has gone before. This process of going back only one step, instead of creating a train of events, is now seen to be the explanation of the structural weakness of the first act. But this important objection waived, the rest of the scene under consideration is superb, and rises to a lofty moral tone instinct with dramatic quality as Iris cries out to her lover, "Remember me always, but forget more than you remember — when you come back to me, come as to a stranger." The concluding episode of the act is quick and decisive. Maldonado offers to Iris a cheque-book, which she refuses to accept, but he leaves it, asking her to destroy it herself if she will not use it. The amount deposited to her credit "is but a few hundreds — or thousands." The first cheque is almost immediately drawn. Fanny's niece, a young girl who has fluttered through the play just to be utilized in this scene, tells Iris that Miss Pinsent, who used to be Iris's companion, has also been one of Archie's victims. Iris's quick sympathy brings the cheque-book into use. The step is taken; when she leaves the house she takes the cheque-book with her; and the spectator foresees the end. The third phase of the problem, now indeed hardly a problem, is phraseable thus: Iris, who will risk scandal for the sake of the man she loves, is unable to brave the conditions of life that such love renders imperative; accident will take her whither it will.

In the fourth act, two years later, the foreseen has happened. As Maldonado's mistress, Iris is installed in luxury. In this act there is little movement, and much dialogue, pitiless and resentful, between Maldo and Iris. Maldo offers her marriage, but Iris scornfully puts off consideration of a step that could not rehabilitate her in her own self-esteem. Iris's last remaining friend, Croker, enters, and Maldo leaves them alone together. One does not often see on the stage more pathetic incidents than Iris's eager, heart-broken listening to Croker's account of Fanny's wedding and the people who were there — "I knew them all, I knew them all." Croker tells, too, of the return of Trenwith, ignorant of all that has happened, save that Iris has ceased to write to him. The meeting that Iris craves is arranged, after Croker's final cry against his own degradation to a mere go-between (Croker is by the way the best piece of character portrayal in the play); and Maldo who, by a not too ingenious device of piecing the fragments of a torn letter, has discovered the plan, prepares to overhear the meeting. The fourth phase, then, is that the woman has found the futility of luxury and craves only her heart's desire.

In the moving fifth act, Iris tells Trenwith her whole story. For dramatic—or rather theatrical—purposes the dramatist has kept the spectator ignorant of Iris's downright suffering and abject poverty before she fell to Maldonado. However effective the story is at this point, its previous suppression has had the effect of making us judge Iris more sternly than if we had known the whole truth. This is dubious dramatic art, to sacrifice a sympathy and then try to regain it by an impassioned explanation. The grief-stricken recital does not win over the dazed Trenwith. To Iris's cry, "Take me back with you!" he can only reiterate, "I am sorry — extremely sorry," and leave the room slowly and with downcast head. Maldonado bursts in, and after a fiery denunciation of the woman, drives her out into the night. Then he impotently smashes some vases, the curtain falls, and the spectator is left to phrase for himself the solution of the problem. One emerges on the dark and crowded streets, half expecting to see the deserted woman wandering aimlessly along. Perhaps this is Mr. Pinero's meaning; we are given no other clue. One suddenly thinks of suicide as Iris's alternative: will she accept it or enter the ranks of lost women? In any event, the solution is tragic.

When one attempts to find out precisely what the play means, he finds his way blocked by the dramatist's apparent wavering between the conventional and the unconventional points of view. This prevents the play from declaring a clear moral principle. I do not use the term in its conventional sense, for morality is too large a thing ever to be conventionalized effectively. But I do not see that the play stands for any specific idea. Very obviously Mr. Pinero does not intend his play to be judged by conventional standards; his Iris is too poignant a presentation of character to be regarded as a type to be labelled and thus disposed of. The author means her pitiful case to be judged upon its individual merits; and yet at the end, is it not the very height of conventional morality to take refuge in the banal conclusion of punishing the woman and letting her two partners in guilt go free? To my mind, Mr. Pinero's remarkable play falls into the logical fallacy of insisting on the special case while having in reserve only the general verdict. If Iris is by nature a vulgar courtesan, only withheld by circumstances from the inevitable end, then the conclusion is logical; but every word of the first four acts pleads the reverse: if at any moment she might fall, so at any moment she might be redeemed. In reality, Iris's fall is more accidental than inevitable. To urge that the end happens as it might happen in life is to waive the question; for art has hardly the right to make the accidental seem representative. Mr. Pinero uses his art to interpret Iris's strange character, but when one expects the final word of interpretation, one hears only the blunt record. Thus the play leaves its hearers unsatisfied, but the disappointment is of a kind that an inferior play could not produce.

MARTIN W. SAMPSON.

London, England.

COMMUNICATIONS.

TESTS OF CULTURE.

(To the Editor of THE DIAL.)

I have read Mr. Payne's article, in your issue of January 16, on "Recent American Poetry," in which he relates a story of Mr. Herbert Spencer, who somewhere speaks scornfully of the man who is not ashamed to be ignorant of the Eustachian tubes, but who would blush if caught saying "Iphigénia." Mr. Payne, commenting, expresses his "sympathy rather than scorn" for such a man, adding: "One can be well-educated without knowing anything of the Eustachian tubes, but ignorance concerning the pronunciation of 'Iphigenia' betokens a defect of culture."

I read this twice to make sure whether the writer were in earnest or only practising a little humorous aside upon us. If in earnest, then it seems to me his own test of culture is of the same *ex parte* order as that which he condemns in Mr. Spencer. It is the literary man's definition against the scientist's. Similarly, some scholarly divine might tell us that one can be well-educated and know nothing about either the Eustachian tubes or the right penultimate accent in the word Iphigenia, but it is indispensable that one should know all about the spelling of Jahweh and the chapter and verse where the second writer in Isaiah begins. A socialistic writer and reformer would probably reject all three of these tests, and declare that that alone was true culture which included a perfect knowledge of the wage system and how to rescue the submerged tenth. The artist would tell us that whatever we did or did not know, we must, if we make any pretensions to culture, understand the difference between a life-study and a drawing from the flat. The musician would say we must have a perfect comprehension of the intricacies of Brahms and the harmonic subtleties of Wagner. And so on! Each has his own definition of what we call culture, or of what constitutes an educated man; but must we depend upon or be limited to any one of these judgments? Is there not a definition, or at least an ideal, larger and truer? Is culture to be measured by one's proficiency in any single branch of human knowledge, gathered from books, the study, laboratory, or workshop? Is it not rather to be defined in terms of life and human experience, as spiritual energy and power? If this idea seems too wide and vague, certainly the others mentioned fall far short of the real requirements.

Emerson told us long ago that culture "kills exaggeration, the conceit of our village or city." It also kills the conceit of our particular calling or point of view. "Man's culture can spare nothing, wants all the material." It begins "in the organic effort of Nature to mount and meliorate," its end being "to convert the Furies into Muses and the hells into benefit."

All this without disparagement to Mr. Payne, whose literary reviews in THE DIAL are of great value to all who read, and one of its indispensable features. I am one of many who, in the rush of books from the modern press, am quite content he should do a large share of my reading for me, especially in the way of present-day fiction and poetry, where he is a recognized expert.

CELIA PARKER WOOLLEY.

Chicago, Feb. 7, 1902.

POETRY IN POLITICS IN JAPAN.

(To the Editor of THE DIAL.)

The Japanese are quite like Silas Wegg, — prone to drop off into poetry; and this propensity has recently displayed itself in a funny way. Baron Kanaguchi, Vice-Minister of the Imperial Household, suddenly resigned. That he was compelled to resign was the general impression, which was strengthened by the following verses which he composed and published on retiring from office:

"Kako wa kumo,
Mirai wa mizu ya
Yuki-botoke.

"Saraba tote
Oyeba nigura ya
Fuyu no hai."

This may be translated:

"The past a cloud,
The future water
Or a snow-image.

"Farewell then:
Driven I flee,
A winter fly."

I take pleasure in calling the attention of similarly unfortunate office-holders in the United States to this poetical method of facing a prosaic matter like compulsory resignation. ERNEST W. CLEMENT.

Tokyo, Japan, Jan. 16, 1902.

ANOTHER PROTEST AGAINST "PROVEN."

(To the Editor of THE DIAL.)

A correspondent in a recent issue of THE DIAL is annoyed at the growing use of *proven* for *proved*. He says it is "a distressing perversion" and "a silly affectation of an unreal archaism." This is serious; and, worse still, our leading newspapers and magazines are "every week, if not every day," saying *proven*. He very properly remarks that "instruction will have but little effect if we are constantly to have before us such weighty examples to the contrary."

Writers and speakers are too apt to imagine that they may make new words or modify old ones to suit their taste or convenience. They appear to consider words only as tools for aiding and expressing thought, and, like other tools, subject to change as convenience or fancy may dictate. In the fusion of the elements of our language the people seem to have helped themselves to French and Saxon prefixes, suffixes, inflectional endings, and other loose word-material, to suit their needs and fancy, without strict regard at all times for the sanctity of pedigrees or grammatical rules. However, the laws of "old English inflectional endings" are greater than the people, and must be observed at all hazards.

The dissyllabic form *proven* seems a little easier to say, and sounds a little more euphonious than *proved* with its "v" and "d" following each other without a relieving vowel sound between. *Proven* has, also, grown somewhat familiar to us in poetry, and in the Scots verdict "Not proven." Perhaps, too, there is to the popular mind just a little more of homely strength, a little more proof, in *proven*. However, these slightly extenuating circumstances are far from excusing "a silly affectation of an unreal archaism."

EDWIN F. MACK.

Chicago, Feb. 9, 1902.

The New Books.

Lord Chief Justice Russell.*

Disraeli, as quoted in the work under review, once "described the legal mind as chiefly displaying itself in illustrating the obvious, explaining the evident, and expatiating on the commonplace"; and the reported utterances of even so eminent a jurist as Lord Russell would hardly seem to abate the keenness of this thrust. The qualities of mind that insure success at the bar are not brilliance, high creative genius, or great originality; they are rather common sense, clear-headedness, energy, indomitable perseverance, and self-control. These latter endowments the late Lord Chief Justice possessed in an eminent degree; and to them he added the combativeness, quickness of repartee, and the fiery temper, together with the impulsive warm-heartedness, that characterize the true son of Erin. The fact that he visited this country on at least two occasions, that he delivered the address before the American Bar Association in 1896, that he pleaded the cause of Great Britain in the Behring Sea controversy, and was one of the arbitrators in the Venezuelan dispute, lend his life an added interest for us.

Charles Russell was born at Newry, County Down, in 1832. He was fortunate in his parentage: his father was neither rich nor poor, and was warmly attached to his children; his mother was comely in person, energetic, clear-headed, and strong-willed, and something of a Spartan in domestic discipline. To the mother, rather than to the father, Charles seems to have owed the qualities that afterwards made him famous. In 1838 the family removed to Killowen, a beautiful spot on Carlingford Lough. After reading law, and after a brief career as solicitor in Belfast, young Russell decided to fit himself for the English bar. First completing his education at Trinity College, Dublin, he hastened to London and entered at Lincoln's Inn. Called to the bar in 1859, he threw himself heart and soul into his profession. His experience as a briefless barrister was short: before the close of the year he had made 117 pounds, 261 pounds was his income for the next twelve months, and after that, for several years, he annually doubled his receipts. The high-water mark of his pecuniary prosperity was reached in 1893, when his fees amounted to 22,517 pounds. In 1894 he was appointed Lord Chief Justice, succeeding Lord Coleridge who had just died. Before that he had held the office of Attorney-General, and had been made a Lord of Appeal. He was proud to declare himself the first Roman Catholic attorney-general, and the first Roman Catholic chief justice, since the Reformation; and it is interesting to note that Gladstone endeavored to have the chancellorship thrown open to Catholics for his benefit. A premature death terminated his career, at the height of his usefulness and while his fame was still growing, August 10, 1900.

His biography, by Mr. R. Barry O'Brien, barrister-at-law, a fellow-countryman and co-religionist, is sympathetic and highly interesting. Devoted as it is almost exclusively to Russell's professional activity, and written so soon after his death, it cannot be pronounced the best possible or most authoritative and dispassionate memoir of the man; but its pages breathe his personality, and the narrative moves on with all the briskness and breeziness one could desire.

Although he advocated home rule for Ireland, and appeared as Parnell's counsel before the Parnell Commission, Lord Russell never joined the Irish party, but remained a Liberal in politics. Yet no Irishman was ever more unflinchingly true to the land of his birth. A friend once said to him, "Russell, if you could only give up your Irish brogue, it would be worth to you at least another 500 pounds a year." "I would not give it up," was the reply, "for the additional 500 pounds." The activity that enabled him to crowd four days' work into each twenty-four hours, is illustrated in the following:

> "Russell could not sit quietly in chambers. He had to do some practical thing. If he [was] not working, he was walking. Action was the principle of his life. One day he came into the robing-room at St. George's Hall, Liverpool. Several members of the Junior Bar were standing round the fire. 'Why are you loafing about here?' he said; 'why don't you do something?' 'We have nothing to do,' said the Junior Bar. 'Why don't you go to the races?' he rejoined; 'do something, don't be moping.'"

The allurements of both the green table and the green turf were too much for Russell's powers of resistance, at least before he had the dignity of the Bench to maintain, and he is said to have squandered his princely income as fast as he made it, and to have been more noted for his debts than for his subscriptions

*The Life of Lord Russell of Killowen. By R. Barry O'Brien. With a Portrait and Facsimiles. New York: Longmans, Green, & Co.

to charitable causes. His masterful, even overbearing, way with judge and jury alike, is well shown by an anecdote first published by Mr. Charles Mathews in the "Daily Telegraph," and quoted by Mr. O'Brien.

"In Mr. Russell's young days in silk, when the late Mr. Justice Denman was going the Northern Circuit, just before the rising of the Court, on a warm summer afternoon, some very high words were flung from the Bar to the Bench in a tone and in a vehemence which caused the learned judge to say that he would not trust himself to reprove them in his then condition of sorrow and resentment, but would take the night to consider what he ought to do, and when they met again the next morning he would announce his determination. In considerable commotion the Court broke up, and on the following day it was crowded in anticipation of 'a scene,' an anticipation somewhat encouraged by Mr. Justice Denman's entry into Court with if possible more than ordinary solemnity, and on taking his seat, commencing the business of the day by saying: 'Mr. Russell, since the Court adjourned last evening I have had the advantage of considering with my brother judge the painful incident' . . . Upon which Russell quickly broke in with, 'My Lord, I beg you will not say a word more upon the subject; for I can honestly assure you that I have entirely and for ever dismissed it from my memory'—a turning of the tables which provoked a roar of laughter in the Court that even the learned judge himself could not but join in."

"When Russell is there," as was once well said of him, "the judge isn't in it. Russell dominates every one." The intolerance he showed toward all stupidity, folly, verbosity, and affectation, was voiced in his abrupt question to a pretentious coxcomb: "Have you read 'The Newcomes'?" "Yes," drawled the coxcomb. "Well, you are very like Barnes Newcome." But a kind heart underlay all this brusqueness.

One of his "devils" tells a story of legal acumen on Russell's part that almost amounted to inspiration. Mr. O'Brien gives the incident in the narrator's words.

"I had made a full note for him in a case. He did not read the brief himself. He spoke from the note. I sat behind him as he was addressing the jury. Suddenly I remembered that I had omitted one most important fact. I was horrified. I felt the cold perspiration running down my back. What was I to do? If I interrupted him he would be angry, and if I let him close his speech without mentioning this fact, he would be angry too. What was I to do? It was not at all an easy thing to pull him up and go into this new matter. There I sat still in doubt, while Russell rattled along. Gradually he got to the point where this fact ought to come in, while I sat undecided, when suddenly, to my astonishment, out came in its proper place in the narrative the fact in question. I was amazed and relieved. How did he get it? He had never opened the brief—that I knew. As we walked away from Court I told him how sorry I was to have left out that fact, and what a funk I was in all the time he was speaking. He was not a bit angry. He took it very well. 'But how,' I asked, 'did you know it? You never read the brief; you had nothing but the note.' 'Quite true, my boy,' said he, 'but I felt sure it must be so from the lie of the other facts.' The courage of the man, his faith in himself, amazed me. He felt assured from the general bearings of the case, without any special knowledge, that this particular thing had happened, and he said so with complete confidence."

"What is the punishment for bigamy?" was once asked him, according to report. "Two mothers-in-law," was the ready reply. But his biographer, we regret to add, discredits this story. *Se non è vero, è ben trovato.*

The last days of Lord Russell's life were darkened for him by the lamentable course of events in South Africa. His attitude as presiding judge at the trial of the Jameson raiders—it was his charge to the jury that procured their conviction—foreshadowed his position with reference to the Boer War. "What a terrible business this war is," he writes to Sir Edward Frye, "and what ignorance of the forces and difficulties to be met!" And again, in another letter to the same: "What a sad business this war is! And what makes it worse in my mind is the fact that one does not feel assured we are wholly in the right, and that it might have been avoided." His high official station forbade him to express himself freely in this matter, and it was only in guarded utterances to trusted friends that he revealed his hearty disapproval of his country's course. Despite the native pugnacity of his temperament, he was always for arbitration rather than war, as the proper mode of settling disputes. His sense of justice also was too strong to permit him to countenance a wrong.

PERCY FAVOR BICKNELL.

THE LATEST CRITICISM OF AMERICA.*

Professor Münsterberg's book on "American Traits" has already been before the reading public in the shape of articles published from time to time in two of our leading periodicals. The subject is not new, nor the treatment profound; but the author, as a foreigner and a professor in one of our most renowned institutions of learning, cannot fail to command some attention throughout the land. Indeed, owing to their racy conversational style and entertaining comment upon American customs

* AMERICAN TRAITS, FROM THE POINT OF VIEW OF A GERMAN. By Hugo Münsterberg. Boston: Houghton, Mifflin & Co.

and affairs, the articles have been widely read and discussed. And small wonder; for the zeal of the social philosopher, and perchance reformer, is upon the Professor, and he pronounces many uncharitable judgments on what he regards not as the natural faults of a still youthful and essentially struggling civilization, but as the failures of one already completed to come up to his own, necessarily German, ideals.

In five articles, the author discusses those things which are regarded as chiefly at fault in this republic, — to wit, the American character, American education, American scholarship, American women, American democracy,— matters which now have become world-renowned by being dragged through the dreary waste of foreign literature and served over again in the hash of newspapers. The author picks out in these what he regards as representative traits of American life, and bends upon them what he considers a friendly, yet avowedly not unprejudiced, scrutiny. The result may be foreseen. Except a very few features that may be retained, American culture and ideals sadly need regeneration. To answer such criticism in full would mean writing a much larger volume, and a much more thoroughgoing explanation of the phenomena of our life, than Professor Münsterberg in his leisure hours, and with his limited opportunities for observation, has been able to do. The understanding of and familiarity with our problems which we have a right to expect from our critics, Professor Münsterberg as yet possesses not, and perhaps will never possess, since his point of view is essentially foreign to our ideas and institutions. However great, in his opinion, is the similarity between what is German and what is American, this likeness is in fact but superficial, while the differences are fundamental. Besides this German point of view, which makes nine-tenths of his criticism worthless as a corrective, the chief fault of Professor Münsterberg's book, and the one most fatal to its real value, is his habit of basing his eulogy as well as his apology — in fact, his whole argument — upon what he calls the typical, but which we feel impelled to call the exaggerated or peculiar, character or situation found in a particular city or portion of the country. For representative purposes, therefore, his material is hardly worth the time spent in gathering it. But Professor Münsterberg strives for brilliancy of effect, not for plainness of truth; hence his book leaves an impression of sham earnestness which more than anything else serves to discourage and offend the sincere observer.

Professor Münsterberg comes before the public with the confessed aim of creating a better understanding between the United States and Germany. The way to do this, as the author rightly perceives, is to change the mental attitude of each nation toward the other, thus effecting a juster valuation of the character, ideals, and institutions of each. What he may have said to the Germans about America is carefully withheld from us; but what he wishes Americans to think about Germany and the Germans is in plain print before us. It is with this purpose in view that he so persistently shows us our inferiority. All through the book, American ideals and institutions are compared with German, and the comparison is insistently in favor of Germany. This may be well-meant and patriotic in our author, but we doubt whether it will much help the ardent mediator in achieving the *cordial enteinte* which is declared to be the purpose of the book. The intelligent American who goes abroad makes observations for himself; and Professor Münsterberg's enthusiastic guidance will not materially alter his view. Nor are we quite sure that the German nation is in all respects the one to be held up to us as a fit object to learn from. In some things, Germany may rather learn from America. America is not, and has no desire to become, a Germany, but to hold its own course and solve its problems for itself. Every nation is in some way indebted to another; the debt can be easily acknowledged, and the two remain on good terms as before. These two nations, however, are too different in political position, history, and tendencies, to benefit by conscious imitation. The social and political problems of a state such as Germany, and those of the free union suggested and realized by this commonwealth, are of such widely different nature that what suits the one is by logical necessity almost excluded from the other. To try to make them fit together is another instance of the gnome running after the moon.

Taking his articles one by one, there is no doubt that our critic's remarks often contain much truth. The man must be born blind who cannot see that this community has gone too far in some respects and not reached the medium in others. But what of it? Every nation may have this said about it without blushing. It is not safe, however, for the out-

sider, who, with his limited observation, does not know the secret springs of health within, to suggest the panacea. If he wishes to know, let him, like Mr. Carl Schurz and others, put his shoulder to the wheel of American progress; let him attempt with us to work out some of our problems, and he will soon see with better vision where our difficulties and our failings really lie. The old-world standards of the good and the right do not fit the magnitude of our task, and we are trying to establish new standards in keeping with our conditions and ideals. To our German critic, this doubtless is mere cant; and because it seems cant, he is unable to understand either our men and women and their relation to each other; or the inferior degree of our scholarship and the elementary character of our public education; or the fact that the word "democracy," like the word "constitution," has a different and more native meaning in this country than it has anywhere else.

In his first article, which serves as an introductory chapter, the author is in his most entertaining mood, as he shows the ridiculous exaggerations which the two nations consider representative of their respective peculiarities; and he takes pains to dispel the common notion that America is altogether materialistic. This may be taken as the kindly act of a scholar who has been the guest of this country for seven years and enjoyed unbounded courtesy and facilities for becoming acquainted with the true character of this new world. Yet it is everywhere clear that the idealism which he finds here is not of such fine grain as the stamped and approved German article. The idealism of which we can boast is, to be sure, not so much concerned with profession as with realization, — with giving the ideal a pair of stout legs on which to walk this earth. Our ideal is necessarily that of a commercial nation of republican instincts and liberal antecedents; "prosperity and equal opportunities for all" is our creed. Hence the surface of our public life may easily impress an observer as a scrambling mass of hands and mouths yelling for booty; but is there any country of any size which does not on fit provocation produce a like spectacle? To Professor Münsterberg it may easily appear that we have sold our birthright for a mess of pottage. But below the surface is the old, old current of stanch belief in the rights of man, a current which has not yet become sluggish, but remains a swell of enthusiasm such as in Germany, with her military *régime*, is fast dying away. Of this feeling, he sees but the fitful outbreak in political gatherings; and it strikes him as puerile. Besides, is materialism altogether absent from the experience of foreigners who "love and admire" Germany? The quantity may not be so abundant, but the quality generally makes up for it.

In his chapters on Education and Scholarship, Professor Münsterberg has subjects with which he is more familiar, and his points of criticism are mostly both sound and well presented: our lack of system and thoroughness, our inferior educational ideals, and our dominating mercantile spirit. Yet we are not altogether certain that our critic really understands just what ideals Americans have, or what education we are trying to give. The multitude of illiterate people that come to our country we attempt to make into citizens by giving their children equal educational chances with those of the best native families. Should not Professor Münsterberg consider what an exceedingly complicated matter education on these principles must be, and how little old-world systems will avail in the treatment of a heterogeneous population of such magnitude? Our elective system, too, is found to be the source of many educational sins. But he overlooks the fact that our institutions, which accord equal rights to everybody, must also give to the individual the privilege of choosing the line of work best adapted to his temperament and natural gifts. With us, it is not the State that paternally decrees, but the commonwealth that leaves the choice with the individual. And the same principle which demands that the individual shall have this right, demands also as a further consequence that whether bright or dull, rich or poor, laggard or industrious, he shall lack no opportunity, no care, no pains on the part of the teacher to help him to see what his needs and adaptabilities are, and to have him learn what he set out to learn as fast and as effectively as possible. It should be no wonder that under these conditions we have many educators but few scholars. So long as this burden of bringing up new millions every year to the level of intelligent membership of a free country remains with the teacher, so long will his whole energy be consumed in his work. For this side of the educational labor, with its enormous responsibility, Professor Münsterberg has little sympathy; yet the devotion to this democratic ideal of benefitting each for the

ultimate good of all has caused generation upon generation of students and scholars to lay aside their ambitions and obediently perform their task till they are ground to powder in the educational mill. Such an article of faith may very likely seem something like nonsense to a foreign and unsympathetic observer, but on it is founded our national greatness. The typical higher school of Germany and the *Gymnasiallehrer* have no counterparts in this country; but we doubt whether the educational ideal, after all, is higher there than here.

In his fourth article, on American women, Professor Münsterberg has done what, with his uncertain grasp of our institutions, he could least afford to do: he has censured the educated American woman, despite his flattering comments on her individual charm, as being nothing less than a social superfluity, an article of luxury, if not a danger and a nuisance. Of course, Professor Münsterberg is here, as elsewhere, especially thinking of our beloved Boston, which is rich in women of culture, ambition, capacity, and often leisure as well. In Boston there are plenty of women who do not marry, who go to lectures instead, or pursue professional careers; and these, by mere force of numbers, have given him the impression that in America all culture is in the hands of women, while men are ousted from some of their especial offices. Hence it is time for our social reformer to call a halt, and remind us of the true woman on the other side of the water, who knows she is but an appendix and makes no special claims for herself. Yet, judging from recent events, we might imagine that this German woman wishes to be in the clothes of her American sister rather than otherwise. In speaking of the equality between the sexes, which he declares Nature never admits, our critic has been guilty of a trifling mistake in the use of words. Nature certainly admits equal forces and influences, though not similar functions. We think it is due to a true understanding of the difference between "equal" and "similar" that American life has assumed its varied aspect and that the American woman in her professional capacity can make her influence felt as she does. It is not strange that men of Professor Münsterberg's type should, after some trifling with the matter, be anxious to have women kept properly within the boundaries of domestic exclusiveness. But the reason why they should strive to get beyond these bounds is undoubtedly their inborn right to strive for whatever intellectual prizes their capacity may reach. The law of Nature, which has assumed constantly greater significance in the human mind and stands behind all democratic institutions, allows women an entire right to develop their faculties. Where slavery is abolished and serfdom an anomaly, the supremacy of one sex over the other is also obsolete. Professor Münsterberg's light *nonchalant* treatment of this subject is at best but an imitation of the raillery prevalent in certain circles of American university life; yet such circles represent not the progressive but the reactionary element in our national life. Furthermore, the woman of whom he has so much to say is not the American woman as America knows her, but a species peculiar to but a small section of the whole vast area. Yet it is worth remembering that these very women seek a college education and enter a professional career for purposes that honor themselves and the civilization that fostered them — a civilization which is, above all, ethical, as distinct from the æsthetic, the practical, or the philosophical, of which European countries may boast. There is something beautifully suggestive of the ultimate fulfilment of our democratic ideals in the hand-in-hand progress of our men and women toward a truer and completer life and a nobler and freer society than the warlike traditions of the old world have created.

The concluding article, on Democracy, appears to us to carry the least weight of all the chapters in the book. Though we have an occasional laugh at the writer's drollery, we regret that he can so little succeed in making his view convincing. Somehow our critic nowhere truly realizes that we have traditions underlying our life as powerful as the traditions to which he refers as so superior. The good and the evils of this commonwealth are based upon the same thing — individual liberty; and this sacred right we are not minded to give up for any time-honored device, however glittering. In Germany, if we may be so bold as to make a comparison, the individual, his wishes, his personal happiness and rights, are not factors to be much taken into account, but rather to be subjected to the welfare of the structure of which he is but an infinitesimal part. It is the State which alone has liberty, power, wisdom, needs; and the individual partakes of these only in so far as he is in harmony with the State. Professor Münsterberg has a truly Byzantine conception of the excellence of the omnipresent and omniscient government

which protects, trains, utilizes the individual for its own ends, but otherwise lets his life run in the established narrow groove. When reading his praise of the institutions of the fatherland, it may occur to one to ask in what manner the German institutions reward the individual for the sacrifice of his identity. The almost daily growth of the socialistic party in that country is the surest sign that the individual does not look upon himself as so greatly benefitted after all. The marvellous iron scaffolding of officialism in Germany, however efficacious it may be in holding the four corners of the building together, cannot prevent our seeing the big crack from top to bottom. But Professor Münsterberg's view of all these matters is the traditional and confirmed *von oben herab* attitude characteristic of the remoteness of university men of the semi-official upper classes. In studying American conditions the author sees not, what is only too visible, that our shortcomings are in the main faults of youth rather than of innate inferiority. As a nation we are still in the formative stage; yet we are working not after the old models but toward new ones based upon our own peculiar requirements. Professor Münsterberg may be forgiven for forgetting this, since his brief American life has been spent in the oldest centre of American culture; but this does not exonerate him from the charge of recklessness in publishing his ill-considered views, and thus invoking a criticism which must necessarily be as severe in tone as many of his statements are crude and flippant.

In conclusion, we may be permitted to ask: Would Professor Münsterberg, if he lived in London or in Paris, be found lecturing the English or the French as from Boston he has lectured the Americans? Max Müller stayed at Oxford for half a century; but no one ever heard of any attempts on his part to reform the English, their educational methods, the characters of their men and women. Friendly criticism and admonition should neither be disdained nor resented; but we believe that America can and must work out her own salvation, with little aid from foreigners who understand neither our people nor our institutions; and whose criticisms, wholesome as they might be for us in some respects, lose their effect and value by reason of their unsympathetic point of view and the air of self-complacent superiority with which they are uttered.

A. M. WERGELAND.

THEORIES OF LIFE AND CONDUCT.*

Mr. Hugh Black's latest book, "Culture and Restraint," should have a wide reading. It is an exposition, well thought out and systematically presented, of two methods of attaining the highest good, — the method of self-expression and the method of self-repression, and of the relative merits of each. Since everyone must in a measure act according to one of these two methods, an understanding of wherein each is good and wherein each fails is of prime importance.

The ideal of culture is the healthful outgoing of all human activities. These suggest and determine the life which man was meant to live; let him therefore live that life naturally and fearlessly. The soul has room for all the world of beauty and of knowledge which man has conquered. Culture insists upon the duty of seeking the fulfilment of all human possibilities, of attaining and preserving health and integrity in every sense, of ripening all our powers to maturity. Our business, in the words of Bishop Blougram, is to "make the absolute best of what God made." The æsthetic ideal saves its follower from vulgar standards, by showing him "that there are larger things in the world than getting on, and more worthy things to worship than the great goddess of prosperity." It saves him, further, from provincialism and narrowness of interest; it brings wideness of outlook and catholicity of taste. It broadens the judgment and helps its follower to avoid one-sided views and hasty and prejudiced conclusions. It corrects the vanity of ignorance and gives true balance, or poise. Yet this ideal, in spite of its great value, has in the long run, taken by itself, always failed, not only in making life nobler and sweeter, but even in keeping true to its own best self. The effort to get the most out of life, to acquire the richest experience by "ever curiously testing new opinions and courting new impressions," is apt to lead to the old philosophy of a short life and a merry one. Judged by the highest ethical standard, too, the man who makes self-culture his absolute ideal cannot be acquitted of selfishness; an illustration of this is seen in Goethe. This theory of the conduct of life fails, on the whole, because it takes a shallow conception of the needs of man and the world.

The other theory of life and conduct (for

* CULTURE AND RESTRAINT. By Hugh Black. Chicago: Fleming H. Revell Co.

which "restraint" is too mild a word) is that of the ascetic. Self-control, moderation, avoidance of excess, are all good, even necessary to any scheme of life; but the extreme type of self-repression, or asceticism, fails even more signally than the method of self-culture, since it is prohibition which does not prohibit, which cannot prevent; since, instead of removing, it only creates, temptation. Sacrifice, as an end in itself, "is the barrenest and the most dangerous object man can set before him." In the teaching of Jesus, rightly understood, Mr. Black thinks that both culture and sacrifice are reconciled and made reasonable by the thought of service. "A man's contribution to society will mean all the riches and resources of his nature, his heritage of race, and personal capacity, and education."

Such, in brief, is Mr. Black's thought. We cannot agree with all of his conclusions, — as, for example, that to define evil as simply the imperfection involved in finite being destroys the moral view of evil; we regret, too, that he so persists in speaking in the now meaningless terms of a worn-out theology. Still, with his main line of reasoning and with his general conclusion we find ourselves in complete accord.

CLARK S. NORTHUP.

THOMAS'S LIFE OF SCHILLER.*

Two such works as Francke's on German Literature and Thomas's Life of Schiller, within five years, are not only creditable to a publishing house, but they are an index of the advanced stage of American scholarship in the study of modern literatures as compared with a generation ago. Then Longfellow, Hedge, and Lowell, as interpreters who had their knowledge at first hand, were exceptional scholars in the modern languages, who knelt while they burned incense to the rulers on the German Parnassus; and Germany was almost a land of romance. For nearly a score of years, however, study abroad has been a matter of course for those preparing to enter collegiate work in philology and literature, since the sources and the authorities were formerly all foreign. But a time has come when Americans may regard the best of their own scholars with complacency, knowing that they are the peers of the best scholars abroad; and when we may declare the fact that it is no longer necessary to go abroad to secure the best instruction in literature and philology. Not that travel and study abroad are no longer desirable; they will always be so, since the great manuscript stores are still in Europe, and since, moreover, contact with a variety of minds and methods will always be among the foremost elements of culture.

Professor Thomas is most widely known as one of the best of "Faust" editors. His interests have been supposed to lie chiefly with Goethe, wherefore the announcement of his Life of Schiller caused some little wonder. And in his Preface the author frankly admits that there was a time when his attitude toward Schiller was scarcely so sympathetic as to warrant undertaking to write his life, "when my mind was very hospitable to demonstrations of his artistic shortcomings." But he adds: "Time has brought a different temper, and this book is the child of what I deem the wiser disposition."

It has been said that every good poem is a self-revelation. Perhaps the same observation applies to every product of a man's activities. Certainly it holds good in the case of this Life of Schiller. For the treatment of nearly every phase of Schiller's activity contains, as it were, strata from the earlier and the later stages of the author's thought. Doubtless this was Professor Thomas's plan; but in any case the outcome is most advantageous for his readers, since they are thus presented with a more evenly balanced view of the favorable and the unfavorable estimates of Schiller than could have been produced by one who had always held to either side of the unfortunate Goethe-Schiller contest. The result is, indeed, when both the favorable and the unfavorable opinions are vigorous and when they appear in close juxtaposition, an apparent inconsistency of judgment, but stubborn consistency is one of the worst vices in a critic.

The self-revelation of our author lies in the conflict between his critical judgment and the spontaneous tribute of his heart to the noble mastery of the poet's art. After all, Schiller and Goethe are touchstones for the spiritual and philosophical tone of those who deal with them. The one-sided realist will be repelled by Schiller, and just as surely the intense idealist will recoil from Goethe. But those who have, by turns or by fits, both idealistic and realistic sympathies, will find pleasure accordingly in both of the great Germans, and may even learn to see realistic leanings in Schiller and idealistic strivings in Goethe.

* THE LIFE AND WORKS OF FRIEDRICH SCHILLER. By Calvin Thomas. Illustrated. New York: Henry Holt & Co.

And as the one or the other of these tendencies prevails in the student, even so is he inclined to yield precedence to one or the other of the poets. In general it is true that the critical temper is in sympathy with realistic methods, but the wide world loves an idealist. Criticism at first undertakes to tell us what we ought to admire; in time it learns to be satisfied with explaining why we admire what we do admire. And so Professor Thomas approaches Schiller.

"For the poet who wins the heart of a great people and holds it for a century is right; there is nothing more to be said, so far as concerns his title to renown. The creative achievement is far more precious and important than any possible criticism of it. This does not mean that the critic is in duty bound to abdicate his lower function; — it means only that he will be best occupied, generally speaking, in a conscientious attempt to see the man as he was."

Over and over again Professor Thomas himself sets the example which he commends in speaking of *Die Jungfrau von Orleans:*

"It was a great deed of poetry, in the presence of which a right-minded critic, after duly airing his little complaints, as critics must, will be disposed to doff his hat and say Bravo!"

The appreciation of the poet is all the more grateful and convincing because it comes so often almost grudgingly, despite the theoretical condemnation. We may take as illustration of this, and at the same time of other features of Professor Thomas's work, his treatment of *Die Jungfrau von Orleans*, — "a tragedy in which he proceeds still further along the path of romantic idealization, proceeds indeed so far that one can no longer follow him without some rather serious misgivings" (p. 372). Yet on page 375 we find:

"A dramatist is justified if his intention is good and he succeeds in it. . . . His experiment was received with ecstacy at its first performance and has ever since held its place in the affection of German play-goers. They are not troubled by its irrationalities, but receive them with pious awe, as Schiller intended. For the reader, too, 'The Maid of Orleans' has a deep and perennial fascination. Theorize about it as we may, it is a great popular classic, which has exerted an enormous educative influence, and proves how thoroughly its author knew the heart of the German people."

And then he proceeds to theorize on page 378:

"As the play stands, however, it must be allowed that the demand made upon the imagination is quite too severe. The love-incident is preposterous in itself and a mere episode at that, serving no purpose finally but that of picturesque contrast. It is a sort of thing which one can put up with very well in a romantic opera, but not so well in a serious drama."

And further, on page 378:

"It is difficult to justify such a scene upon any theory of poetic art."

At this point Professor Thomas undertakes to explain that such scenes (as that between Johanna and Lionel) are tolerable in "Lohengrin" but not tolerable in a serious drama, because in the first case they are within the limits of tradition, and in the second not. But inasmuch as nine-tenths of the average audience do not know the details of the tradition, the application of the distinction is not evident. However, let us continue our quotations.

"It is really quite futile to discuss the artistic reasonableness of this scene. If one likes it and is touched by it, very well; but a prudent poet might well have had some regard for the very large number of people who would find such a scene ridiculous rather than touching." (P. 379.)

And yet on page 382 we read: "It [*Die Jungfrau von Orleans*] was a great deed of poetry," etc., as already quoted. But on the next page:

"It must be admitted that a heroine who excites interest chiefly by virtue of her patriotic sentiments and the bravery of her conduct does not represent the highest type of creation. The muse will always lend virtue and bravery to any common poetaster for the mere asking; but she does not so readily vouchsafe a convincing semblance of human nature."

But on the other hand, on page 384:

"Shall we then take refuge in the position that the Maid's story is not adapted to dramatic treatment at all? Such a position is at once rendered absurd by the perennial popularity and effectiveness of Schiller's play. Until some great realistic poet shall prove the contrary by deeds, the mere critic is certainly justified in holding that, whatever may be thought of his love-episode, the ghost and the miraculous escape from bondage, the general requirements of the theme are best met by Schiller's romantic treatment."

On the page after this, we find the following anent the minor characters of the play:

"In short, the characters of 'The Maid of Orleans' leave much to be desired on the score of verisimilitude. One has the feeling all along of being in an artificial world made to order by an imaginative flat. To enjoy the play it is necessary to put aside one's rationalism and surrender oneself to the illusion one knows that the author wishes to produce. 'The Maid of Orleans' does not compel the surrender, like 'Wallenstein'; one must meet the poet half-way. That done, however, everything is in order, for the technique of the play is faultless."

Finally, speaking of the end of the second act:

"One who is not touched by this portion of the play; who does not return to it with ever renewed pleasure after each sojourn in the choking air of naturalism, is — to state the case as gently as possible — unfortunately endowed."

After a series of such passages, we can imagine a reader asking in despair: "But what, then, is Professor Thomas's opinion of 'The Maid of Orleans'?" Is it not evident that he

has various opinions of it? And who that is honest has not? One impression the reader is sure to get: that despite all technical defects, it is a great piece, and that Professor Thomas, like other good Germans, finally doffs his hat.

One whose allegiance to Schiller and idealism has been unwavering might be satisfied with this tribute, but for a few traces of the old patronizing attitude, such as, "Unquestionably Goethe at his best was a far greater poet than Schiller"; "Goethe's was the rarer genius"; "The other and higher method, as exemplified by Shakspere and also by Goethe"; "It is not to be denied that his (Schiller's) poetry at its best is seldom supremely good"; "Unquestionably Schiller lacked the supreme qualities that go to the making of a great world-poet"; and, most exasperating of all, "A distinctly human Johanna, — *such as Goethe might have given us* had he turned his thoughts in that direction!" Where is the use, please, and where the grace, in still insisting that "one of the real immortals" is less great than another? Why not have let it stop with the generous Goethe's own words: "They ought rather to be glad that they have two such fellows"?

A few mildly unfair criticisms might be pointed out. For instance, in the discussion of Schiller's ballads, page 320, it is mentioned, seemingly as a reproach, that "not a smile is provided for in the whole list." Pray, do we expect to smile over ballads? How many smiles are provided for in "Lenore" and "Der Erlkönig," or in our old English ballads? But the same reproach against "Wallenstein," page 353, "Humor plays no part," is hardly warranted by the fact. Not to mention the "Lager," which is probably intended to be excluded from consideration here, Tiefenbach and Isolani in "Piccolomini," IV., 6, are not wholly without humorous touches; and Isolani at the close of II., 5, "Wallenstein's Tod," certainly compels a smile. The dickering of Buttler with the murderers in "Tod," V., 2, has also some rather grim fun in it.

Professor Thomas's style deserves comment. It is certainly clear and forcible. But it is more than that. It is distinctly individual. There is in it at the same time the freedom of conversation and the vocabulary of omniverous reading. It makes the difference between the handbook and the work of literature which this Life of Schiller actually is. We have already quoted too much to feel free to cite more in illustration of the vigor and unconventionality of the author's expression. The following brief tale of rare or unlisted words will prepare the intending reader for surprises: interjacent, strumous, cicisbeo, bewray, dubiety, cunctatory, operose, monodistich, religiosity, vulgarian, revenant, ineluctable, pococurantism, arachnean, feaze.

The fulness of the yet incomplete biographies of Minor and Weltrich could not be rivalled (perhaps happily!) in a single volume, and some side of the subject had to come short. Undoubtedly Professor Thomas acted wisely in taking space for full literary discussions at the expense of petty biographical details.

The student of German literature will find in this book the most helpful of material: clear and adequate abstracts and statements of Schiller's plots and purposes; the frank and original utterances of a man of virile but refined taste regarding the times and the man; an extraordinary variety and fairness of view taken all in all; and a genuine enjoyment of the poet's masterpieces which will prompt to reading at first hand and to re-reading for comparison. It is not only an indispensable member of the library of every student of German literature henceforth, but it deserves a welcome from the wider public of general culture. The publishers have given the work a worthy dress in the dignified volume, with its solid paper, clear print, and valuable illustrations.

Typographical and kindred errors are almost wholly lacking. "The Lost Son," page 41, should be "The Prodigal Son." On page 141, "gratification" would be clearer as "benefit." Page 189, for "lacrimose," read "lachrymose." Page 229, the word "century" has been inadvertently omitted at the bottom of the page. Page 376, for "Althougn," read "Although." On page 429, for "The Bloody Marriage [Bluthochzeit] at Moscow," read "The Massacre at Moscow." For "rodomantade," page 449, read "rodomontade."

W. H. Carruth.

An Amateur in Mexico.*

It is a disagreeable task to criticize a book which has been heralded by its publishers and praised by reviewers as an important contribution in its field: it is still more disagreeable, when the author of the book is a brilliant and charming woman. But no one who knows Mexico and reads Mrs. Tweedie's "Mexico

*Mexico as I Saw It. By Mrs. Alec Tweedie. Illustrated. New York: The Macmillan Co.

as I Saw It" can review it without severe criticism.

It is true that the title which Mrs. Tweedie has selected for her book saves her from a great déal of criticism. One can hardly find fault with a simple narrative of what an author *sees* on a journey. And when Mrs. Tweedie really confines her attention to what she saw in Mexico, she is interesting and on fairly safe ground. She saw some phases of Mexican life under exceptionally favorable circumstances. The President of the Republic was interested in her work; governors, and their representatives, exerted themselves in her behalf; railroad officials extended to her every courtesy; foreign residents vied with each other in showing her attention; the best native Mexican society extended that gracious and beautiful hospitality which it knows so well how to offer. In describing these attentions and the places and things which they opened to her inspection, Mrs. Tweedie is interesting and entertaining.

But outside of the simple narrative of her own experience Mrs. Tweedie's book is valueless. As a contribution to knowledge of Mexico, it not only has no worth, — it is often misleading. We need not *search* for evidence of this; it may be found by simply opening the book anywhere. To show how fundamental her ignorance is, one example suffices. Mrs. Tweedie sees but two types in Mexico, — the Spaniard and "the Indian." Yet neither the Spaniard nor the Indian is much in evidence in the greater part of the country through which Mrs. Tweedie travelled. The cowboys of Northern Mexico and the common people of the cities of the high tableland are *not* Indians, though Mrs. Tweedie so styles them. The true Mexican of the highland, is the *mestizo*. Mrs. Tweedie *seems* never to have seen the name: true, at one point, when quoting (without acknowledgment) she *misquotes* the word, making it *nestizo*, and defining it as "a performer of witchcraft"! The word, however, is the common term applied to mixed-bloods.

That Mrs. Tweedie misprints her Spanish at times is excusable. We all do so, but while it is unfortunate, it does no great harm. We have but tried to write words as we heard them. But the case is different with Aztec words. These are gathered from reading, and we ought to be able to copy them from the printed page quite exactly. But our author mis-spells Aztec words often. Thus she writes *boyote* (coyote), *dabali* (javali), and *aquacate* (aguacate), and speaks of the god *Fenecatl* (Ehecatl) and the ruler *Ahuistotl* (Ahuitzotl). This list of mis-spelled words leads us to Mrs. Tweedie's remarkable statements in natural history. She speaks of howling wolves, and says she is "well acquainted with their music and appearance" — yet describes them, under the name "boyote," as "small like a fox"; the little peccary or javali (her "dabali") is said to be the "wild boar"; the aguacate, she says, "is a vivid green lemon used in salad" — yet she has eaten aguacates; we are told that "the lion and the panther" live along the Tampico branch of the Central Railroad, and might naturally infer that the lady is speaking of two animals, instead of one. Mrs. Tweedie is probably the only person who has seen "beautiful birds of paradise" in Mexico. She certainly had an unique experience on the tropical river, where "a taper *(sic)* peered upon us from a bough."

But Mrs. Tweedie's natural history, peculiar as it is, does not surpass her ethnography and archæology. These are sometimes observation, and sometimes quotation from or reference to authorities, whom she knows so little that she cannot read their names after her notes are cold. She visited a "cruciform cross" in the neighborhood of Mitla; in the same region she saw walls of "natural stones, — adobes (the native sun-burnt brick)"; in Oaxaca Valley, she found, what will astound the best-informed ethnographers, stone-tipped arrows shot with blow-guns, — as she says: "A man will fashion his arrowhead in a few minutes — five at most — and with his long reed blow-pipe and stone head fixed to his arrow shoot with no uncertain aim!" (The exclamation mark is fortunately in the text; it saves the reviewer trouble.) In one picture Mrs. Tweedie represents a man in a "grass coat made from cactus," and in the text identifies the species of cactus as the "palm cactus"; the coat is not a grass coat, nor is it made of cactus, nor is there a palm cactus.

But Mrs. Tweedie is at her worst in referring, with an air of familiarity, to authorities in archæology and ethnography. Poor Seler will hardly recognize himself as *Eeler*. Belmar's list of Oaxacan languages is almost unrecognizable, with five out of the thirteen names mis-spelled. And what can we say of her commendation of archæological books, — her list of the best ending with "Sandelier Medaillac's 'Prehistoric America.'" Poor Bandelier's book dropped out of the hastily

jotted list and he himself sadly mixed with the Marquis de Nadaillac! But that *Sandelier Medaillac* was as nearly correct as Mrs. Tweedie knew, is clear from its having gone through the proof-reading and appearing in full in the index.

We should find the statements regarding social and economic conditions quite as unreliable, but we will not say more. We regret that Mrs. Tweedie did not do a little serious study, if she cared to go at all outside of her subject — "Mexico as I Saw It."

FREDERICK STARR.

THE SCOPE OF FAITH.*

Such a breaking out of religious belief as we now witness has never before been seen. It is the bursting of a cloud which fills old channels and makes many new ones. A freedom is in the air, as when the buds of Spring are everywhere pushing.

The work on "The Passing and the Permanent in Religion," by Dr. M. J. Savage, expresses this liberty in its exultant form. The style is clear and popular, the thought is sober and just, and the author walks with joy amid the sudden shifting and upward trend of events. For him the salvage contains the vital centre of every living thing. If the author does not always touch bottom, he makes a manly effort to do so, and leaves the deep spaces for the rest of us to fathom as best we may.

"Life Everlasting," the last work of John Fiske, has the author's usual lucidity, and somewhat more than his ordinary rhetorical force. The argument is just, though it by no means reaches the full ethical energy of the theme. It is what can be soberly said in view of physical facts, rather than what can be justly drawn from our own inner life. The religious views of Mr. Fiske have had a somewhat fictitious importance attached to them because he was so early and profoundly imbued with the opinions of Mr. Herbert Spencer. Those who have never been equally burdened by a philosophy so spiritually barren are tempted to say, "How this empirical creature is creeping heavenward! It is interesting."

"Two Centuries of Christian Activity at Yale" is a work chiefly written by Professor H. B. Wright. The narrative is clear, succinct, and instructive. Professor Wright is supported by a variety of authors on special points. Many will enjoy the book, and Yale men will find it especially interesting.

"The Hearts of Men" is the title of a peculiar, not to say a queer, book. In style it is a reiterated question; in substance it is a series of unqualified affirmations. Its colors are white and black; there are no grays. It presses hard on dogma in a most dogmatic temper. It attacks reason with a long and closely compacted argument. Yet the book is interesting and instructive. It has at bottom one profound truth, which needs constant enforcement, — that religion is a thing of feelings even more than of thoughts, and demands our sympathetic apprehension in every form in which it offers itself. In the spiritual world, knowledge flows into feeling and feeling into knowledge with a pulsation which leaves neither significant without the other. If the author had presented his views with more proportion and qualification, he would have rendered better service.

We unite the three volumes entitled "Science and Christianity," "The Doom of Dogma," and "Is Christ Infallible and the Bible True?" because they are all so extreme in their views, and, looked at as a product of Christian philosophy, so pathetic and so wearisome. They are the fruit of much thoughtfulness and patient labor, and yet they lead us to no sufficient results. Taken together, they nullify each other. Two are made up of extended and opposed criticism, and the third of minute and ineffectual defense. "Science and Christianity" seems to be written by one who holds fast to traditional beliefs, and is more successful in accumulating material than in making use of it. The book is fitted to leave two impressions strongly: the closeness of the limits of knowledge, whether that knowledge pertains to religion or science; and the readiness with which we fall into excess of assertion, whether on the physical or the spiritual side. We carry a flickering torch in a cavern; we catch glimpses, lost as quickly as obtained. The author is keenly sensitive to the over-confident temper with which the new theology of science is urged, but does very little to help us out of the darkness. He fulfils his function in repeatedly declaring how dark it is. The author of "The Doom of Dogma" is equally fertile in criticism, but aims at the destruction of dogma, not at its retention nor its restatement. The criticism is extreme rather than

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*THE PASSING AND THE PERMANENT IN RELIGION. By Minot Judson Savage, D.D. New York: G. P. Putnam's Sons.

LIFE EVERLASTING. By John Fiske. Boston: Houghton, Mifflin & Co.

TWO CENTURIES OF CHRISTIAN ACTIVITY AT YALE. Edited by James B. Reynolds, Samuel H. Fisher, and Henry B. Wright. New York: G. P. Putnam's Sons.

THE HEARTS OF MEN. By H. Fielding. New York: The Macmillan Co.

SCIENCE AND CHRISTIANITY. By F. Bettex. Translated from the German. Cincinnati: Jennings & Pye. New York: Eaton & Mains.

THE DOOM OF DOGMA AND THE DAWN OF TRUTH. By Henry Frank. New York: G. P. Putnam's Sons.

IS CHRIST INFALLIBLE AND THE BIBLE TRUE? By Rev. Hugh M'Intosh, M.A. New York: Imported by Charles Scribner's Sons.

THEOLOGY AT THE DAWN OF THE TWENTIETH CENTURY. Essays on the Present Status of Christianity and Its Doctrines. Edited by I. Vyrnwz Morgan, D.D. Boston: Small, Maynard & Co.

sober. That men of active minds should reach results so unfruitful, is not comforting. Rashly pushing forward and obstinately holding back are alike ill-timed. One does not wish to stand between books which express so earnest a phase of individual lives and any readers they might otherwise secure. The first volume will bring to the reader many weak points in current theological speculations, and lead him to feel that current beliefs and unbeliefs are not so free of difficulty as they seem to be. The second volume will give him, in nearly four hundred pages, a great variety of criticisms which have accumulated against traditional beliefs, and leave him to make what way he can among them. The third volume will furnish him, in nearly seven hundred compact pages, an exhaustive and exhausting defence of the essentially infallible character of Scripture. Neither of the three volumes seems to us to grasp the true intent of dogma, as offering transition steps in intellectual and spiritual unfolding. The ultimate result of the destructive criticism seems preferable to that associated with orthodoxy. The author of "The Doom of Dogma" affirms, though in an extravagant form, the unity of nature, of man, and of God. The world is one and coherent. The author of the third volume reaches the conclusion of a conflict between reason and revelation, and the necessity of a choice between them. We can hardly be surer of any one thing than of unity in God's work and method.

The work on "Theology at the Dawn of the Twentieth Century" covers a wide field. It is made up of many brief contributions of men of ability and prominence, who represent a large variety of opinion. It is sure, therefore, to have points of interest for an equally wide range of readers. Though the themes considered are principally doctrinal, they include a few of a practical character, as "Divorce and Re-Marriage," "Religious Condition of the Anglo-Saxon Race," etc. It is the progressive rather than the conservative element that is represented in the book, the attitude of the more thoughtful men rather than of the masses. It is the midway point among thinkers that receives emphasis. Those who stray, either by holding back or pushing on, fail of representation. The book is a snap-shot at the head of the column. Mr. Frederic Harrison follows an analytic introduction by the compiler with an essay on "Christianity at the End of the Nineteenth Century." It seems to us unduly pessimistic. Mayor Jones, in one of the closing articles on "The Religious Condition of the Working Men in America," strikes a clearer and more cheerful note. The volume would have been more satisfactory if the practical side of Christianity had received more attention. There is no recognition of the Labor movement, which has sprung up under the second great command, and has been more revolutionary of social sentiment than any other event in the century just closed.

JOHN BASCOM.

BRIEFS ON NEW BOOKS.

The fallen Stuarts and their influence.

Mr. F. W. Head is the author of a scholarly monograph entitled "The Fallen Stuarts" (Macmillan), treating of the services rendered to various European states by the several Pretenders to the English throne. The book is an elaborated essay which was presented for and won the Prince Consort Prize in 1900. Necessarily the character of the study involved, as well as the regulations of the prize contended for, required that the author should produce a scientific detailed treatise, enumerative of minute historical incidents, rather than a readable, popular book. Not that "The Fallen Stuarts" is unreadable, for Mr. Head has done much to illuminate an exceedingly dry subject; but its concise statements, and rapid reviews of connecting incidents preclude any general interest other than that of the close student of history desirous of examining the results of recent and specialized research. As a monograph, Mr. Head's book takes high rank, for it is accurate, exhibits thorough study, is replete with references to the best authorities, and is logical in arrangement. By far the greater portion of the work is devoted to the international rather than the insular influences of the Stuarts. The accounts of their attempted invasions of England are but briefly related; while their relations with foreign monarchs, and their reception at foreign courts, are dwelt upon at greater length. Thus, in illustration of Mr. Head's thesis, the exact use to which Louis XIV. wished to put the first Pretender, James II., the effect of the latter's presence at Versailles upon French international policy, the motives actuating the treatment accorded his royal refugee by the King of France, occupy all of the author's attention to the exclusion of events and conditions in England attendant upon the revolution of 1688. In like manner, very little space is devoted to noting the influence exerted, by the mere existence of the Stuarts in exile, upon the internal development of English church and state. The author's thesis is, in short, the influence of the Pretenders upon foreign policy in Continental Europe, and this ground he has covered with a scientific detail that renders his book a valuable if not a very interesting addition to the historical literature of the period. An appendix of thirty-five pages contains illustrative extracts from the Gualterio Manuscripts at the British Museum.

Latest researches in "Mycenean" civilization.

In "The Oldest Civilization of Greece" (Lippincott), we have an interesting addition to the rapidly increasing literature treating of "Mycenean" civilization. The author, Mr. H. R. Hall, is an assistant in the department of Egyptian and Assyrian antiquities at the British Museum; and is by location and training well equipped for his task of presenting the results of archæological discovery and of estimating their bearing on the great question of

the origins of Greek civilization. In the substantial volume before us, Mr. Hall has thrown together his notes made during the course of some years' study of the problems of "Mycenean" archæology. How modern the study of these fascinating questions is, can be appreciated only by those who know that twenty-five years ago our knowledge of Greek history could hardly be said to have extended much further back than the beginning of the seventh century B.C. In Mr. Hall's words, "The Homeric period seemed to be entirely isolated; an impassable gap separated the Greece of Homer from the Greece of Herodotus; and behind Homer lay impenetrable darkness." Schliemann's energy and enthusiasm, and the scholarly appraisal of his discoveries by cooler intellects, have, partially at least, raised this veil, and enable us in these early days of the new century to formulate working hypotheses which are successively more and more persuasive. Mr. Hall remembers, and reminds his readers, that we are not beyond the region of hypothesis. His own explanation of the phenomena he admits to be provisional; but it is consistent with the facts, and is elaborately wrought out. He assumes, as to date, that the rich and varied civilization called "Mycenean" was already nearly universal in Greece and had entered upon the period of its fullest development in the sixteenth century B.C.; and he believes that the Homeric civilization, traditionally dated to the ninth century B.C., was a decadent form of that of Mycenae. Below the relics of the Mycenean (or Bronze) age, are found those of the "Præ Mycenean" or copper age, which dates roughly about 2000 B.C. As to the curious and beautiful art-work called "Mycenean," Mr. Hall does little beyond repeating the conclusions and reproducing the illustrations of such works as Perrot and Chipiez's great *Histoire*, Schuchhardt's "Schliemann," and Tsountas and Manatt's "The Mycenean Age." His most original and elaborate work is done in tracing the lines of ethnic connection between Mycenae and the Archaians, the Egyptians, Phœnicia, Cyprus, and Crete. The book is not for the general reader, nor even for the intelligent layman who is not acquainted with the previous literature of the subject. Its appeal is to the scholar who can weigh its arguments and estimate its conclusions. It is well printed and bound, and abundantly supplied with indices, appendices, charts, and illustrations.

The founder of the order of St. Francis.

Far removed as the spirit of our modern life is from that of the founder of the "Brothers Minor," the story of so sincere a life, told with sympathetic directness, is not without its measure of appeal for a reader jaded with the tinsel glories of a popular novel. Mr. James Adderley's "Francis, the Little Poor Man of Assisi" (Longmans) is a brief but very finely appreciative study of the man and his influence upon his age. For the ordinary reader, the chapter on "The Times of Francis" might well have been a little longer. The generalizations with which it is mainly filled should have been supplemented by particularizing details or illustrations, which would have saved the background against which the figure of the saint is seen from the haziness that more or less obscures the significance of the man himself. But, with this reservation, it is a very bright picture that the lover of men and of all God's poor and lowly things makes in these pages, from the time of his idle, flaunting youth, to the hour of his death, when "with his songs were mingled those of the little birds he loved so well." Useless as seems now much of the self-abnegation that made up his life, the telling of it here reveals a most engaging personality, a sweet and inspiring faith. The story of the stigmata, the appearance of the marks of the crucifixion on the body of Francis, Mr. Adderley tells in quotation from the *Fioretti*, thus escaping the necessity for expressing an opinion himself. The very beautiful frontispiece of St. Francis shows in the hands and the feet the marks of the nails. The book closes, sadly enough, with a showing of the return to worldliness of the Franciscans themselves, even during the lifetime of St. Francis.

Lincoln among his contemporaries.

In these days of scientific research, and of application of iconoclastic methods to history and biography, a life of Abraham Lincoln on old-fashioned lines seems unusual reading. The underlying thought of Dr. Robert H. Browne's "Abraham Lincoln and the Men of his Times" (Jennings & Pye) is, that the great war president was a chosen agent of Providence, a man for his time designed to meet a special exigency, just as Moses or Luther, Cromwell or Washington had been, each in his particular period of history. This idea appears everywhere throughout the twelve hundred pages filled with anecdote, reminiscence, and record of personal experience. The author's father, a Scotch engineer who settled in Springfield, Illinois, in the middle of the last century, was a close friend of Stephen A. Douglas, and the son grew to manhood in a community which witnessed many of the everyday scenes in the life of great actors on the ante-bellum stage. At a later time he became identified with the fortunes of Mr. Lincoln as a worker in the cause of the new Republican party, and had the best of opportunities to know those who secured the nomination for the "Illinois rail-splitter" at Chicago in 1860. This event is the culmination of the author's story; and a very interesting story it is, showing from the standpoint of an Illinoisan the forces which were at work during the ten years before the war developing the man for the time. That things do not simply "happen" in politics, but come to pass according to deliberate plans carefully worked out, is clearly shown by Dr. Browne. There is a vast amount of local coloring in this account of the environment surrounding Abraham Lincoln from his birth to his death, and also a good deal of the cur-

rent history of the country needed to illustrate his life; the resulting impression being that desired by the author, of a Providential leader coming into the kingdom at exactly the right time.

Royal habitations in London.

In this age of innumerable "process methods" of pictorial reproduction, in which the sun and the kodak are usually the artists, it is refreshing to see a collection of honest old-fashioned lithographs in black and white, and to find in them some "artistic feeling" as well as some skill in drawing. So we are grateful to Mr. Thomas R. Way for having chosen lithography as his medium for depicting the "Ancient Royal Palaces in and about London" (John Lane). His twenty-four plates illustrate thirteen palaces, or surviving portions of palaces, including Eltham Palace, Greenwich Palace, the Tower, Crosby Hall, Savoy Palace, Whitehall Palace, St. James's Palace, Kensington Palace, Kew Palace, Richmond Palace, Hampton Court, and Windsor Castle; Buckingham Palace is omitted because of its lack of age. It might be doubted if lithography is the best pictorial method of presenting architectural details; but Mr. Way has certainly been very successful in grasping the picturesque features of some of his scenes. His subjects have not in all cases been inviting; Americans who have never been in England will doubtless be surprised to see how unpalatial some of these royal palaces are in their external appearance,—Kew and Kensington, for example. Mr. Way's pictures are accompanied by architectural, antiquarian, and historical notes, of great value and of deep interest, by Mr. Frederic Chapman. From these notes we may learn, for example, why it is that we speak of our "ambassador to the Court of St. James." St. James's Palace was once the hospital of St. James the Less, and retained its saintly name long after it was transformed into a royal abode; and it still retains the name, though it is now no longer a royal abode, but is yet admirably adapted to Court ceremonials. Lithographs and letter-press together form a sumptuous quarto volume of one hundred and seventy-five pages, printed on fine paper with liberal margins. The edition is limited to four hundred copies.

An indispensable manual for the printer and writer.

"Correct Composition," the second volume in Mr. Theodore L. De Vinne's series on "The Practice of Typography" (Century Co.), is a thoroughly useful and much-needed manual "intended to give information about the correctness of type-setting, which is not minutely taught in English grammars or clearly explained in technical manuals of printing." It is designed for the use of not only the printer and proofreader, but for all who are concerned in the production of the printed page. It has to do no less with the proper preparation of "copy" by the author than with its proper reproduction by the printer; and, indeed, it is the author who is most in need of such instruction as the book affords. Writers for the press are too apt to assume that the niceties of punctuation, capitalization, compounding of words, and other essential details of correct composition, are the concern of the printer only. Careless and slovenly "copy" is too often the rule rather than the exception, as every printer and magazine editor knows. No writer, whatever his degree of experience, could fail to profit by Mr. De Vinne's concise and common-sense precepts and well-chosen examples. An invaluable feature of the volume is an appendix giving a list from which may be seen at a glance the variations in spelling, among the seven standard English dictionaries, of over sixteen hundred words. We should like to see a copy of Mr. De Vinne's book not only in every American newspaper and printing office, but in every school and college library as well. The result could not but be a distinct advance in the prevailing standards of literary composition.

The principles of perspective in art and nature.

In his "Applied Perspective for Architects and Painters" (Houghton), Mr. Longfellow has limited his field and has set forth only such principles as must needs be known to the practical draughtsman, pointing the students of the theory and science of perspective to a completer work which already exists for them. In his Preface, Mr. Longfellow advances the opinion that "the practice of perspective depends not so much on many principles as on the varied applications of a few," an opinion that is shared generally by perspective draughtsmen. But to the knowledge of a few general principles and the power to apply them must be added a fine sense of perspective to save the draughtsman from running into serious complications. The "feeling" for perspective is something that no book can supply, and the more finely this sense is developed in a draughtsman the less does he consciously depend on principles. Mr. Longfellow's book will help the general practitioner, for it not only shows how principles are applied practically, but it illustrates their application by photographs from art and nature. The Introduction contains material of interest to others than architects or painters,—indeed, to everyone who would view a picture intelligently; while the explanation of the horizon and its varying relation to the observer as he changes his base, and its fixed relation to him no matter how he changes, is very suggestive. The work contains seventy-five drawings in the text, and thirty-three full-page plates, many being in half-tone. It fills well its own field.

Story of the Pennsylvania Dutch.

A very interesting story is that told by Prof. Oscar Kuhns in "German and Swiss Settlements of Pennsylvania" (Holt). While a review of the conditions in the homeland following the religious wars gives the historic setting, and the importance of religious questions in determining movements of population is clearly shown, the author has made a successful

effort to treat the subject from a social standpoint, and thus has produced a very convenient handbook regarding the "Pennsylvania Dutch." The reader finds interesting details about the way in which the oppressed peoples were attracted to America, now by a translated pamphlet by William Penn, now by the influence of a letter from an old friend or by the conversations of a returned colonist sent back to Germany to lead others to the land of peace, or again by some wily agent of a transportation company. The privations of the journey and the toilsome efforts in the wilderness find equal place with the certain improvement in temporal condition and the moral and social influence upon the new country. An attempt is made to show what the race has done for the history of the commonwealth, and the claims are made without partisan prejudice or special pleading. A liberal use of footnotes permits the introduction of many brief items of interest; a bibliography indicates the growing literature regarding the general subject; and in the appendix is to be found a discussion of Pennsylvania-German family names with annotations of much value. On the whole the little volume is the most complete and interesting for the general reader that has yet appeared about this element of the pioneer population of the United States. A list of more than one hundred and fifty titles shows something of the literature of the subject, and also suggests again the earnestness and zeal with which in recent years the claims for the minor elements of our colonial population are being advocated.

Literature in Europe in the early 16th century.

"The Earlier Renaissance" (Scribner) belongs to the series entitled "Periods of European Literature," and edited by Mr. George Saintsbury. It is the fifth volume in the serial order, and the seventh in the order of publication. The editor is in this case also the author, as in the case of the volume on "The Flourishing of Romance," which has the second place in the series. The period of the new volume is roughly the first half of the sixteenth century, which assigns to it the names, among many others, of Erasmus, More, Ariosto, Machiavelli, Politian, Rabelais, and Hans Sachs. The opening chapter, called "The Harvest-Tide of Humanism," discusses the Latin writing of the period. From this the transition is easy to the Italian vernacularists of the Cinquecento, thence to the French epoch here styled "From Rhetoric to Pleiad," thence to the Elizabethans who were (mainly) before Elizabeth. A chapter on German literature then follows, then studies of early dramatic and critical writing, and the work ends with a few random notes on Scandinavian, Dutch, and Slavonic authors. The book has all the familiar characteristics of Mr. Saintsbury's work; it is exasperating in style, but gives evidence of enormous reading. It is as even in execution as one has a right to expect, and in point of accuracy is not open to serious criticism.

A short life of Paul Jones.

For some prominent men of the past, a complete biography in the compass of a magazine article seems an absurdity; but for the dashing Paul Jones, Mr. Hutchins Hapgood's little life in the "Riverside Biographical Series" (Houghton) is sufficient for all readers except special students. This is due to the skill of the writer, who has been able on this small canvas to paint a complete picture of the man, and to set forth in sufficient detail his brilliant and important work for his adopted country. We have him here, with his burning ambition, his reckless but well-calculated daring, and his professional skill. He is thus summed up: "As far as his deeds are concerned, Paul Jones appears in the popular consciousness as he really was, — a bolt of effectiveness, a desperate and successful fighter, a sea captain whose habit was to appear unexpectedly to confound his enemies, and then to disappear, no one knew where, only to reappear with telling effect. He has been the hero of the novelists, who, expressing the popular idea, have pictured him with essential truth. A popular hero, indeed, he was, and will remain so, justly, in the memory of men."

NOTES.

Messrs. Ginn & Co. publish "A Course in Invertebrate Zoölogy," by Professor Henry Sherring Pratt.

"The Book of Bulbs," by Mr. S. Arnott, is published by Mr. John Lane in his useful and attractive series of "Handbooks of Practical Gardening."

Stevenson's "A Child's Garden of Verses" is published in an inexpensive form for use as a school reading-book by Messrs. Charles Scribner's Sons.

Messrs. Ginn & Co. publish the "Elements and Notation of Music," an elementary text-book for public school use, the work of Mr. James M. McLaughlin.

"A Laboratory Manual of Physics for Use in High Schools," prepared by Professors Henry Crew and Robert R. Tatnall, is published by the Macmillan Co.

"The Passenger Traffic of Railways," by Mr. Walter E. Weyl, is a monograph in the political science series of publications issued by the University of Pennsylvania, and offered for sale by Messrs. Ginn & Co.

The American Book Co. publish "L'Enfant de la Lune," by Mme. Jeanne Mairet, edited by Miss Edith Healy, and Labiche's "Le Voyage de Monsieur Perrichon," edited by Mr. G. Castegnier.

Messrs. Ginn & Co. publish a "Herbarium and Plant Description" portfolio, with sheets for mounting specimens, and blanks for describing them. It is a useful adjunct to any elementary course in botany.

The 1902 volume of "The Daily News Almanac," as useful as ever, comes to us from the office of the enterprising Chicago newspaper whose name it bears and spreads abroad. Mr. James Langland is the compiler of this volume.

The Riggs Publishing Company is the title of a new firm soon to begin active work in New York City. One of its founders is Mr. John Russell Davidson, already well known in connection with his New York literary agency. The new firm is fortunate in its ini-

tial volume, "Uncle Sam, Trustee," a serious study of present conditions and problems in Cuba, by Mr. John Kendrick Bangs. The book will appear in April.

A new "Eversley" volume, published by the Messrs. Macmillan, is a second edition of Professor R. C. Jebb's "Modern Greece," which contains two lectures, written over twenty years ago, but still pertinent as to the essential aspects of their subject.

"A Text-Book of Applied English Grammar," by Mr. Edwin Herbert Lewis, is published by the Macmillan Co. It is an elementary school book for the upper grades, brief and practical, as are all of the text-books of this experienced teacher.

A very charming "Whist Calendar," published by Messrs. Noyes, Platt & Co., is designed by Miss Mildred Howells. Her decorative work is fetchingly artistic, and her textual extracts, although brief, provide a pleasant surprise for nearly every page.

"Who's Who" for 1902, being the fifty-fourth year of the issue of this useful dictionary of living Englishmen, comes to us from the Macmillan Co. As heretofore, the biographies include a few Americans, although the selection of names seems to have been made after a haphazard fashion.

Mr. William R. Jenkins is the publisher of "A Course in First Year Latin," by Mr. W. W. Smith. The work is prepared especially for students who expect to take the Regents' Examination in New York, but would not be out of place as a text-book, introductory to Cæsar, in any high school.

"Asinette," is a French story for English children, written by Mrs. J. G. Frazer. It has the Dent imprint, and is published in this country by Messrs. E. P. Dutton & Co. Eight charming colored plates, and a great number of marginal cuts, help to make this volume exceedingly attractive to a young reader.

A dainty pocket edition of "The Pilgrim's Progress" is issued in the "Caxton Series," of which Messrs. Charles Scribner's Sons are the American publishers. The two volumes are well printed, bound in limp blue lambskin, and supplied with photogravure frontispieces and other illustrations from the clever pen of Mr. E. J. Sullivan.

"The Gospel Story of Jesus Christ," by Miss Ida W. Hutchinson, is a pretty book for young people, published by Messrs. E. P. Dutton & Co. Another book from the same source is "My Island," a volume of stories for children, by Miss Eilian Hughes. Both of these books are manufactured in England by Messrs. J. M. Dent & Co.

Messrs. Knight & Millet are the publishers of a volume of "Studies of Trees in Winter," by Miss Annie Oakes Huntington. The work is scientific in method, although not without an occasional æsthetic touch, and is abundantly illustrated. Professor Charles S. Sargent contributes an introduction, and thus stands in a way as sponsor to the book.

"Modern Design in Jewellery and Fans" is the subject of this year's special winter number of "The Studio" (John Lane). The text consists of a half-dozen brief essays on the present condition and tendencies of these branches of artistic craftsmanship in France, England, Austria, Germany, Belgium, and Denmark, contributed by art-workers in each of the respective countries, the whole being edited by Mr. Charles Holme. As in all "Studio" publications, the illustrations are notably profuse and well-executed; there are nearly one hundred and twenty-five in all, including eighteen in colors, forming together a most interesting exposition of the subject. One of the plates is a beautiful stencilled fan design printed in colors upon white silk.

Mr. Joseph B. Mayor's "Chapters on English Metre" has for many years been one of the best books upon its subject to be had in our language. A new edition, with three added chapters, has now been prepared by the author, and is published by the Macmillan Co. The metres of Shelley, the recent theories of Mr. Bridges and Dr. Skeat, and the hexameter in English, are the subjects of the new chapters.

Messrs. Charles Scribner's Sons import for the American market the fourth edition, revised and enlarged, of "A History of Architecture on the Comparative Method," by Messrs. Banister Fletcher and Banister F. Fletcher. The work now contains 256 full-page plates, one-half of which are photographic representations of typical architectural monuments.

The latest modern language texts are the following: "A German Reader and Theme-Book" (Holt), by Professor Calvin Thomas and Mr. W. Addison Hervey; Schiller's "Die Jungfrau von Orleans" (Appleton), edited by Professor Lewis A. Rhoades; Freytag's "Die Journalisten" (Appleton), edited by Mr. Thomas Bertrand Bronson; Schiller's "Die Braut von Messina" (Silver), edited by Professor William H. Carruth; Storm's "Immensee" (Ginn), edited by Mr. Richard Alexander von Minckwitz and Miss Anne Crombie Wilder; "The Elements of French Composition" (Holt), by Mr. J. Howe Cameron; "Une Semaine à Paris" (American Book Co.), a book of conversations prepared by Mr. Edwin F. Bacon; "Les Forceurs de Blocus" (Appleton), by M. Jules Verne, edited by Mr. C. Fontaine; and "A Spanish Anthology" (Silver), containing lyrics from the thirteenth to the nineteenth centuries, and edited by Dr. J. D. M. Ford.

The section on the History of Mediæval and Modern Literatures of the International Congress of Historical Sciences, whose third biennial session will be held in Rome next April, has as yet a very limited American membership, and therefore is seeking to enlist the further interest of American scholars in its work. To this end a special American committee has been appointed, whose secretary is Dr. J. E. Spingarn, Columbia University, New York. It is hoped that all American scholars interested in this field of study will secure membership in the section. The membership fee of twelve francs may be sent to Professor Francesco Novati, 25 Via Borgonuovo, Milan, Italy. The publications of the Association are sent to all members. The papers of this section at the Paris meeting of 1900 fill a volume of some three hundred pages under the title, "Annales Internationales d'Histoire: Congrès de Paris, 1900. 6me Section: Histoire comparée des littératures" (Paris, 1901: Armand Colin). It is also hoped that original contributions within the field will be offered for presentation at the coming Congress from American scholars. American scholarship has its own point of view and has its own contributions to make in the study of literary history. The reciprocal advantages of closer relations with the representatives of European scholarship are manifest. The project is being considered of trying to induce the Congress to hold its next meeting (in 1904) in some American city. American coöperation at this year's meeting will be sure greatly to further this design.

List of New Books.

[*The following list, containing 62 titles, includes books received by* The Dial *since its last issue.*]

BIOGRAPHY AND MEMOIRS.

Philip Freneau, the Poet of the Revolution: A History of his Life and Times. By Mary S. Austin; edited by Helen Kearny Vreeland, great-granddaughter of the poet. Illus., large 8vo, uncut, pp. 285. A. Wessels Co. $2.50 *net.*

Scottish Men of Letters in the Eighteenth Century. By Henry Grey Graham. Illus. in photogravure, etc., large 8vo, uncut, pp. 441. Macmillan Co. $4.50 *net.*

Cecil Rhodes: A Study of a Career. By Howard Hensman. Illus., large 8vo, gilt top, uncut, pp. 382. Harper & Brothers. $5. *net.*

Robespierre: A Study. By Hilaire Belloc, B.A. With photogravure portrait, 8vo, gilt top, uncut, pp. 387. Charles Scribner's Sons. $2. *net.*

The Medici and the Italian Renaissance. By Oliphant Smeaton, M.A. 12mo, pp. 286. "World's Epoch-Makers." Charles Scribner's Sons. $1.25.

James McNeil Whistler: The Man and his Work. By W. G. Bowdoin. Illus., large 8vo, uncut, pp. 75. M. F. Mansfield & Co. $1.50 *net.*

Governor Thomas H. Hicks of Maryland and the Civil War. By George L. P. Radcliffe. Large 8vo, uncut, pp. 141. "Johns Hopkins University Studies." Paper, 50 cts.

HISTORY.

The Great Persian War and its Preliminaries: A Study of the Evidence, Literary and Topographical. By G. B. Grundy, M.A. Illus., large 8vo, gilt top, uncut, pp. 591. Charles Scribner's Sons. $5. *net.*

Wales. By Owen M. Edwards. Illus., 12mo, pp. 421. "Story of the Nations." G. P. Putnam's Sons. $1.35 *net.*

La Chronique de France. Publiée sous la direction de Pierre de Coubertin. 16mo, uncut, pp. 267. Paris.

GENERAL LITERATURE.

Napoleon's Letters to Josephine, 1796–1812. For the first time collected and translated; with notes social, historical, and chronological, from contemporary sources, by Henry Foljambe Hall. With photogravure portraits, large 8vo, gilt top, uncut, pp. 330. E. P. Dutton & Co. $3. *net.*

The English Chronicle Play: A Study in the Popular Historical Literature Environing Shakespeare. By Felix E. Schelling. 12mo, gilt top, uncut, pp. 310. Macmillan Co. $2. *net.*

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Homeric Society: A Sociological Study of the Iliad and Odyssey. By Albert Galloway Keller, Ph.D. 12mo, pp. 332. Longmans, Green, & Co. $1.20 *net.*

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POETRY.

Ulysses: A Drama in a Prologue and Three Acts. By Stephen Phillips. 12mo, gilt top, uncut, pp. 178. Macmillan Co. $1.25 *net.*

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THE HUGO CENTENARY.

Nearly seventeen years ago, the death of Victor Hugo, at the age of eighty-three, plunged into mourning the whole civilized world. At Goethe's age, and Voltaire's, within a few months, he entered into rest, and of all the great men of European letters since Shakespeare, those two alone seemed worthy to be named with his. For more than half a century, his rank had been preëminent, not among French writers alone, but among those of the whole world, and his venerable declining years had been crowned with such glory as is won by few indeed among the sons of men. His genius had so dominated the century which it illustrated that it seemed as if history must henceforth remember the period by his name, and speak of the Age of Hugo as it speaks of the Age of Dante or the Age of Shakespeare.

Now that the years of Victor Hugo's life, added to the years that have elapsed since his death, have made up the full sum of one hundred, and men touched with his spirit and inspired by his message are engaged — not alone in the country that has the first claim upon his memory — in recalling his splendid services to humanity and his priceless contributions to the treasury of that literature which has the breath of life everlasting, — now that the centennial year of his birth has been reached, it becomes pertinent to ask how time has dealt with his reputation, and how strong is still the hold of his works upon the artistic sense and the conscience of the generation that has come after him. The final appraisal is not yet possible, nor will it be for perhaps a hundred years to come, but some things may now be said that our posterity will not be likely to repudiate. For it must be remembered that Hugo's work has been tested by the apparatus of the critic during a much longer period than the term of years that he has been in his grave. It is now three-quarters of a century since the famous pronunciamento of "Cromwell" was delivered, and it is nearly as long since the pitched battle between the romanticists and classicists that was occasioned by the *première* of "Hernani." During all that time, the genius of Hugo has

been hotly championed by some, and bitterly assailed by others. When he died, detraction had already done its worst upon him, and his fame had emerged well-nigh untarnished from the smoke of the critical conflict. Since 1885, his assailants have found nothing to say of him so severe as what was said long before that date, and the recognition of his finer qualities—always admitted by those who dealt with him the most roughly — has been less grudgingly admitted even by those who have felt bound to enter their caveat against his acceptance as one of the great figures in the history of literature.

We have observed with close attention the currents and counter-currents of recent opinion concerning Hugo's work, and it seems to us that there has gradually shaped itself, in the consciousness of his own compatriots as well as in the consciousness of the cosmopolitan tribunal of letters, an image of the poet that looms larger and larger as the age recedes from him, an image so colossal that it dwarfs all others of his world-contemporaries in the retrospective vision. Can we as Englishmen, great as must be our reverence for the memories of Shelley and Wordsworth and Tennyson, of Carlyle and Ruskin and Emerson, can we in fairness claim that any of these men matches Hugo in artistic and moral stature? Can a German make the claim for Heine, can an Italian make it for Signor Carducci, can a Russian make it for Tourguénieff, can a Norwegian make it for Dr. Ibsen? Can a Frenchman fairly make it for Musset or Balzac or Renan? To ask these questions, it seems to us, is to make it clear that negative answers are the only possible ones. Certain aspects of the genius of these other men may appeal to us more deeply, or strike more responsive chords in our consciousness, but the noblest personality of them all, with the sum total of its achievement, set beside the personality and the achievement of Hugo, must suffer in the comparison. "The spiritual sovereign of the nineteenth century," Mr. Swinburne calls him, and, whatever critical reservations we may make upon this point or upon that, it seems that the ascription is still the just due of the great poet, novelist, and dramatist whose writings have now been steadily pouring from the press for a period of nearly eighty years.

Against this secular canonization of the poet the devil's advocate has advanced three main charges. The first is that, while parading omniscience, he is guilty of gross inaccuracies of scholarship and grotesque perversions of the truth. This charge may fairly be allowed. "L'Homme Qui Rit," for example, is a romance *pour rire*, as far as its background of historical fact is concerned. "Notre Dame de Paris," with its "deux tours de granit faites par Charlemagne," is not in much better case, although its subject is the history of the poet's own country. In short, the history of Hugo's blunders is as lengthy as it is amusing. The second charge is that he is a rhetorician, who cultivated a turgid, bombastic, and sensational manner of composition, instead of following in the footsteps of the great masters of style. This charge has a qualified truth, although it reduces for the most part to the complaint which the classicist always makes of the romanticist, and begs the deeper question which is really at issue. And if "Hernani," for example, is rhetoric rather than poetry, as perhaps it is, what splendid rhetoric it offers its readers! When before in the French drama were "points" ever made with such telling effect as in this melodramatic invention! "Vous n'allez pas au fond," "Couvrons nous, grands d'Espagne," "Dieu! je suis exaucée," "J'en passe, et des meilleurs," — how the examples crowd upon the memory! It may be rhetoric, but the emotions which it arouses are not readily to be distinguished from those which we experience from the purest tragic poetry.

Concerning the third charge, which makes the poet out as a person of unbounded egotism and colossal self-esteem, it may be admitted that Hugo frequently spoke of himself in terms that his truest friends might wish had been left to others to formulate. Yet modesty and self-effacement are virtues that may be carried too far, and in Hugo's case their assumption would have been a hypocritical affectation. The prophet *must* be self-conscious, else he is no prophet; he must have an exalted sense of his mission, and a fervent belief in the truth of his message. And if any nineteenth century utterance may be called prophetic, it was surely that of the man who proclaimed that

> "Le poète, en des jours impies,
> Vient préparer des jours meilleurs,"

and whose faith in the sacredness of his calling did not waver to the end. Posterity never condemns a man for taking the true measure of himself, even if that measure be a large one; it is only to his contemporaries, and during the period when his true dimensions are the subject of controversy, that such self-

appraisal seems an act of questionable taste. When we read of Shakespeare declaring that his rhyme shall outlive "the gilded monuments of princes," or of Dante saying, with magnificent arrogance, — the question being of an important embassy, — "S'io vo, chi sta; s'io sto, chi va?" we applaud rather than condemn, we admire rather than deride, the absolute conviction of the phrase. Posterity has accepted these men at their own estimates; it is more than possible that posterity may accept Hugo at his own estimate.

There are spots upon the sun — this is about the substance of what unsympathetic criticism discovers in its examination of the work of Victor Hugo. But those who all their lives have bathed in the sunlight, and felt its vivifying warmth, are content to be simply grateful, and will not, for knowledge of the sun-spots, declare the moon to be a more satisfactory orb. The positive achievement of Hugo is so immense that a volume would be needed for the barest summary. Leaving aside his miscellaneous prose, descriptive, fanciful, speculative, critical, and political, there remain the three great categories of strictly creative work, poetry, romance, and drama. This seems to be the order in which they will eventually stand, the order in which serious criticism has already placed them. To the creator of "Hernani," "Ruy Blas," and "Marion Delorme," we must give the credit of accomplishing the romantic revolution in French dramatic art. To the creator of "Notre Dame de Paris," "Les Misérables," and "Quatre-vingt-treize," we must give the credit of promulgating a new conception of the teachings of history and a new gospel of social solidarity. To the creator of "Les Contemplations," "Les Châtiments," and "La Légende des Siècles" we must give the credit of first revealing the full singing possibilities of the French language, of rising to such a height of lyric expression as had been attained by no French poet before, of crowning the splendid edifice of French literature with its supreme revelation of pinnacled beauty. In this lyrical domain Hugo out-sang all the other poets of his age, and most of the poets of all ages; he rose as upon the pinions of the eagle, and matched the richness of Pindar; he soared as with the skylark's wings, and matched the pure note of Shelley. When at the height of his inspiration, he poured forth strains of everlasting melody, which were yet linked in thought with the noblest aspirations of the human spirit; for his genius, while ever striving after the beautiful, never forgot its allegiance to the true and the good — to the other aspects of what must ever remain the triune ideal of the soul of man.

One thing more must be said to round out this commemorative tribute to the poet whose centenary is now at hand. Of another great poet it has been written:

> "It is indeed
> Forever well our singers should
> Utter good words and know them good
> Not through song only; with close heed
> Lest, having spent for the work's sake
> Six days, the man be left to make."

It is "not through song only" that we love and cherish the memory of Victor Hugo. To the man also our tribute is due — the man who spoke brave words for freedom when such words were most needed, the man who, at the sacrifice of all that was dear to him, translated into action the faith that was his, and made his protest against tyranny doubly eloquent by his example. One of the most grudging of his English critics is inspired to enthusiasm by the contemplation of the chief act in Hugo's life, and writes of it in terms of such admiration that we can suggest nothing to add. "The great fact remains. M. Hugo, in scorn of amnesties and invitations, lived out nineteen years of exile; his voice did not fail nor his heart falter; he stood on his rock in the free British seas, like Elijah on Carmel, spokesman and champion of all those who had not bowed the knee to Baal." The example is one for all time and for all men. Only one man in a century may embody his protest against wrong in a volume of "Châtiments," but every man may have the strength of purpose to stand for what he believes to be the right, whatever the forces that are leagued against him. In these lax days of service to the spirit of compromise, there is no lesson more needed than that of Victor Hugo's "Ultima Verba" — those words which seemed futile enough at the time of their deliverance, but which, in the light of subsequent history, are seen to have been the very sign and seal of the poet's prophetic function.

THE JOHNS HOPKINS ANNIVERSARY.

It has become somewhat difficult to picture to ourselves the conditions which surrounded the work of higher education in the United States in 1876. Wonderful as the industrial advance of the country during the last twenty-five years has been, it is not at all more striking than the educational progress

which has carried us far from those provincial conditions. It is easy to quote figures: — four hundred graduate students (in arts) in 1875, six thousand in 1902,— or those sums of money invested which the newspapers use as the ready and exact measure of academic greatness. But there has been a change of spirit, or at any rate of attitude and emphasis, which statistics cannot adequately express. In 1876 the phrase "higher education" usually meant college education; now, when it is used by a careful speaker or writer, it is likely that he means an education which begins where the college leaves off. In that year, while it had lately ceased to be true that most Americans desiring training of that kind sought it in Germany, it was still true that those who desired and could afford to have it under favorable conditions went there to obtain it. Now, the ratio of those who are pursuing it in America to those who are pursuing it in Germany is as fifteen to one. Many teachers devote themselves to this sort of training exclusively. Men who have not received it, in some measure, cannot hope for employment in colleges, can hardly hope for places in the best schools. The great public draws somewhat definitely the line of distinction between university and college, and shows already a high appreciation of the methods and achievements of the former. The professional schools intended for the education of doctors and lawyers and ministers have been elevated and broadened by the same impulse, and by the example of the graduate schools of letters and arts.

It is because of the singularly important part which the Johns Hopkins University has played in this remarkable movement that the celebration of its twenty-fifth anniversary has been regarded in the academic world as an event of national significance. About a generation ago a rich Baltimore merchant resolved to devote his fortune, in substantially equal parts, to the foundation of a university and of a hospital. Neither he nor the trustees to whom in his life-time he entrusted the former project had much knowledge or experience of universities and their management; but they had the sagacity to choose and to follow wise advisers, and the courage to approve and sustain a novel experiment. At the tenth anniversary the president of the board of trustees told the remarkable story of the choice of a president for the contemplated institution. They wrote to the presidents of six of the leading universities of the country, asking them who was the best man for the post. All six gave the name of the same man — Daniel Coit Gilman, then president of the University of California. No one doubts that they were right. Most persons would agree that nobody but Mr. Gilman could have created in Baltimore the Johns Hopkins University that we know. It is his monument; and it was only natural that he should be the central figure of the celebration of February 21 and 22, though he resigned the presidency last autumn into the hands of Dr. Ira Remsen, whose formal inauguration occurred on the second day of the recent festival.

Mr. Gilman and his trustees resolved, not to add to the educational system of the country one more college just like the rest, but to cap it with a university in which graduate instruction, elsewhere faintly beginning, should be the main object. Training in original investigation, and the publication of important researches in scientific journals supported by the university, were to be its constant task. Professors were to be chosen who were great investigators, and were to be given every facility to continue their researches while teaching. The chief investment was to be in men. Expenditure on buildings was to be kept at a minimum. Sylvester discoursed on the Abelian and Theta functions, Gildersleeve began the training of a generation of Grecians, Rowland conducted his researches into the mechanical equivalent of heat, in modest old-fashioned Baltimorean dwelling-houses. The new university was to raise its influence to the second power, so to speak, for it was to teach the teachers of America.

It all seems obvious enough in 1902, Columbus having long ago balanced the egg; but to us of 1876 it was a revelation. Entrance into the atmosphere of the Johns Hopkins was, to those who went there in its earliest days, like the opening of the Pacific before the eyes of Balboa and his men. Here were no dated classes, no campus, no sports, no dormitories, no gulf between teacher and student where all were students, no compulsion toward work where all were eager. Moreover, the intellectual freedom was such as befitted a university having the admirable motto, "Veritas vos liberabit." As time has gone on, other universities, with enlarging resources, have developed their graduate schools, while the Johns Hopkins has had a period of pecuniary difficulties (now apparently ended by the generosity of its Baltimore friends); and has felt obliged, besides supporting a medical school of the highest class, to put much of its strength into its undergraduate department. Nevertheless, the concourse of representatives of other universities at the recent celebration, and the tone of the addresses which some of them made, showed that the Johns Hopkins, past and present, still holds a high and indeed unique position in relation to the most advanced work. Hundreds of enthusiastic alumni, all of them young of course, yet many of them already distinguished in science, testified to the fruits of the Johns Hopkins experiment; it is a rare college, in whatever part of the land, that has not at least one Hopkins man in its faculty. And the citizens of Baltimore showed, by their presence, their enthusiasm, and their hospitality, how cordially they appreciated the school and the occasion.

On the evening of February 20 there were reunions of the men who had worked in particular

laboratories or departments. The pupils of Professor Gildersleeve commemorated his quarter-century of service by a dinner and the presentation of a memorial volume made up of contributions to classical philology written by divers of their number. On the next afternoon, at Music Hall, in the midst of a memorable storm, the formal exercises began. The President, the President Emeritus, Cardinal Gibbons, and a long train of trustees, university presidents, delegates, guests, professors, and alumni marched in, in imposing procession. Mr. Gilman, in a most skilful and comprehensive address, reviewed the history of the last twenty-five years, and set forth once more those Hopkinsian ideals which he has so often before expounded on Commemoration Day, and which he has done so much to make the common property of educated America. Then Professor Woodrow Wilson of Princeton, the most eloquent of the alumni, in their behalf presented to Mr. Gilman a beautifully illuminated address commemorating with gratitude and affection his labors for the university and his services to education, — services, it was justly said, "not surpassed by those of any other American." The address was bound as a volume with the autograph signatures of 1012 alumni; its presentation was accompanied by a demonstration from the audience which, coming from such a body of men, could not but be very grateful to Mr. Gilman, many as are the honors and commendations which he has received. After this, there were short addresses of felicitation by Principal Peterson of McGill University, Montreal, President Hadley of Yale, President Dabney of the University of Tennessee, and President Harper of the University of Chicago. In the evening, there was a brilliant reception in the principal hall of the university.

Saturday was President Remsen's day. The morning's exercises began with an address of welcome by the governor of the State of Maryland, who had been unable to be present on the preceding day. Governor Smith expressed forcibly and even eloquently the pride of Marylanders and Baltimoreans in their university, and declared with an emphasis which his position made significant his conviction that the state should, as of late it has been asked to do, assist pecuniarily in the maintenance and development of the institution. This duty, by the way, was eloquently enforced upon the minds of the alumni, at the dinner in the evening, by the *doyen* of presidents of state-aided universities, President Angell of Michigan. President Remsen, in his inaugural address, studiously avoided predictions and declarations of policy. But his description of the proper spirit and aims of the university's work, and his cheerful confidence in its future, left no doubt of his high success, — certainly no doubt in the minds of those who know his serene and genial temper, his honesty and good sense, his intellectual breadth, and the devotion he has shown to the university during his twenty-five years' service as professor of chemistry. After the conferring of honorary degrees, President Eliot of Harvard, who from the first foundation of the university has been its faithful friend, made a brief but impressive closing address. He frankly declared the obligations of all other universities to the Johns Hopkins, saying that it had lifted all to a higher level; and he warmly praised the work of its young medical school.

The rest was social: a luncheon at the Johns Hopkins Hospital, and in the evening the alumni dinner, with large attendance and excellent speaking, presided over by Professor Josiah Royce of Harvard. Here the President Emeritus described in general outline the present plans of the Carnegie Institution, of which he has just been made president, and Dr. Remsen gave a description, very interesting to the alumni, of the beautiful Homewood tract of land, at the north of the city, which by the munificence of a few citizens has been given to the university as a site for its future home.

The inauguration of a new president marks always a new point of departure in the history of an American university, especially since it became customary to lodge preponderant power in the hands of one man. But in the present case there are still other, and manifest reasons for expecting a new era in the development of the Johns Hopkins. Removal to the new site will no doubt soon take place, and will make a difference that it is hard to estimate. There will be more room, greater quiet, the influence of beautiful surroundings, a better opportunity to foster the social and athletic life of the undergraduates. On the other hand, the heart of a great city is in some ways a better place for a great university than its outskirts, and graduate work in some departments must suffer at least until the library has become so far developed that remoteness from the Peabody Institute has ceased to be important. It is also evident that, however generous the people of Baltimore are disposed to be toward the university of which they have become so proud, the city is not rich enough to enable it to maintain, in comparison with universities planted in wealthier towns, the preëminence in graduate work which for several years it enjoyed. Let us hope that they will enable it to remain in this respect an equal, though doubtless with a constituency less national and more largely Southern, than in its first years.

But there were phases of the Johns Hopkins celebration which suggested also the close of one era in the general life of American universities at large, and the opening of another. In the making of doctors of philosophy, as in other new American industries, there has naturally come first an era of competition, a competition not ignoble and not without public utility, yet marked by some regrettable excesses. The reaction has already set in. The first and most important influence exerted in restraint of excessive competition has been that

of the many national scientific societies, in each of which, at their annual meetings, the professors of many colleges join in discussing the matters of their common *Fach* and in laying plans for its advancement. They meet as friends, and immerse themselves for the time in concerns which transcend those of any particular college or university. When they go home, the sense of these wider interests abides in their minds; and they can be relied on to uphold them. All universities have members — presidents or others — who are veritable academic Chauvins, consumed with myopic zeal for their own universities. They are growing fewer. The set who attend scientific meetings are holding them in check. Again, the most potent source of what is called commercialism in American universities is the unchastened ambition of presidents, eager for the pecuniary (assumed to be identical with the intellectual) aggrandizement of their own institutions. Against this evil also the most effective counterweight has been the zeal of professors for larger and loftier interests, which must be harmed by vulgar competition, but will be signally forwarded by inter-university friendship, coöperation, and dependence. This broader spirit has grown rapidly in recent years. The university presidents themselves have joined in an association for the annual discussion of common topics. The age of mutual combination is displacing that of competition. Of the "outward and visible signs" of this new and most welcome stage of progress one of the most agreeable is the cordial enjoyment and fraternal feeling with which all the universities join in the celebrations of any one among their number; for, in the profoundly Christian phrase which President Eliot used with such happy effect, "we are all members one of another."

J. Franklin Jameson.

COMMUNICATION.

MARY STUART AND THE "CASKET LETTERS."

(To the Editor of The Dial.)

In connection with my review of Mr. Andrew Lang's "The Mystery of Mary Stuart" in a recent issue of The Dial, the following extract from a note which I have received from Mr. Lang is of interest:

"I put in the forged letters to show how easily the Queen's hand could be imitated. I have since found unknown MSS. in another case, the Gowrie affair of 1600. Here there was wholesale forgery, but comparing the forged letters (of Logan of Restelrig) with his genuine letters (which had never been done) we cannot detect any difference. This of course only shows the practicability of successful forgery of Mary's letters. The comparison of Logan's was made at the time, but failed to detect forgery: I mean that it has not been done since 1609. The difficulty as to Mary, is to say whether she repeated herself in sonnets and letters, or whether the letters are forged from the sonnets. Bad is the best."

W. H. Carruth.

Lawrence, Kansas, Feb. 24, 1902.

The New Books.

A Journey to Austen-Land.*

"The readers of Jane Austen," so Mr. Howells has lately told us, "are hardly ever less than her adorers: she is a passion and a creed, if not quite a religion." If Mr. Howells himself is to be taken as fairly exemplifying the attitude of the cult, we need not question his terms; with him Jane Austen is assuredly a passion. If, on the other hand, we feel that his praise is a little warm to be representative, we shall still be in no doubt of the existence of admirers whose enthusiasm will insure a cordial welcome for Miss Constance Hill's delightfully sympathetic volume entitled "Jane Austen: Her Homes and her Friends."

Of course there may be "adorers" of Miss Austen who are content to study her as she laughingly whispers, "What a dear, simple old gentleman!" from her shadowy corner behind Mr. Woodhouse's chair; or as she peeps demurely and very unobtrusively over Elizabeth Bennet's shoulder, still smiling kindly at the Vanity Fair — not, in spite of Solomon, all vanity — which she analyzes so keenly and paints so deftly. Other admirers will not care to go beyond Miss Austen's letters, as delightful in their way as her novels, and marked by the same dainty finish, the same freshness and vivacious wit. And if such readers want a background of biographical detail, they will choose a brief sketch like Mrs. Malden's in preference to anything more ambitious. But Miss Hill is quite safe in counting on the twentieth century zest for what may be called the geography of genius; on the modern temper, which, distrustful that the style — at least in the novel — is the man, wants to hear its literary lion roar; or, if that is impossible, to know how, and furthermore where and in what company, he learned to roar in print to such purpose.

Just such a study of environment Miss Hill offers us. Her book is primarily a record of her pilgrimage to "Austen-land," — or shall we say to the Austen-lands, since Miss Austen lived successively in the little Hampshire village of Steventon, at Bath, at Southampton, and finally in Hampshire again on her brother Edward's estate at Chawton. In each of these places, and several more where Miss Austen

* Jane Austen: Her Homes and her Friends. By Constance Hill. Illustrated. New York: John Lane.

made lengthy visits, her home or lodging has been searched out that it may be carefully described, and also pictured for us by Miss Ellen Hill, whose quaint little sketches add much to the interest of the text. Miss Austen was not essentially an out-door woman — in her day fragile and feminine were likely to be synonyms, — nor does description of natural scenery play any considerable part in her novels. So Miss Hill's task is limited to telling us of each home and its garden, always a favorite resort with the ladies of the Austen family, of the houses at which Jane visited oftenest, and of the Assembly rooms where she indulged her fondness for dancing.

Among her friends her large family stood first and indeed almost alone, if we are to judge by Miss Hill's account. Dearest of all was her only sister Cassandra, from whom in her childhood she was so inseparable that her mother once declared, "If Cassandra were going to have her head cut off, Jane would insist on sharing her fate." She was very fond of all five of her brothers; but Henry, who helped her with the publication of her novels, and Edward, who after his father's death gave his mother and sisters a home, were perhaps her favorites. Her father and mother, while closely associated with her, seem to have inspired awe rather than such affection as she lavished on Cassandra and later on some of her young nephews and nieces. With them ends the tale of friends to whom Miss Hill has accorded more than mere mention.

Her unique contribution to Austen literature, then, consists in her conscientious picture of Miss Austen's environment. Further than this, and as corollary to it, she aims to portray Miss Austen's character, as her friends saw it and as her home life revealed it, and to trace the connection between the author's experiences and the scenes and incidents of her novels.

In this latter attempt Miss Hill is particularly successful in the first third of her book, which is devoted to Jane Austen's life at the Steventon parsonage. Here, except for a "short school course" and an occasional visit, she spent the first twenty-five years of her life. Very uneventful years they were in the main, passed in the pleasant companionship of her own family circle and of three or four congenial neighbors. She read and embroidered and kept house, paid calls, revelled in the balls at the Basingstoke Assembly rooms, and was occasionally thrown into a delightful flutter of excitement by a letter or perhaps a flying visit from one of her sailor brothers. She lived, in short, the wholesome village life that she portrays, and she lived it quite in the spirit of her heroines. For though the first drafts of "Pride and Prejudice," "Sense and Sensibility," and "Northanger Abbey" were written at Steventon, "amid the cheerful chatter" of the family sitting-room, there was not then — indeed there never was—anything of the professed authoress in Miss Austen's view of life; and here no doubt lies one secret of her genius.

Miss Hill does not stop at such general resemblance between Jane Austen's environment and the setting of her novels. The "wood walk" at the parsonage reminds her of the pleasure grounds of Cleveland in "Sense and Sensibility." Frank Austen's letter telling of his promotion to the rank of commander suggests those announcing a like good fortune for William Price. At Bath Miss Austen's visits to the "Lower Rooms" are reminiscent of Catherine Morland's first meeting with Henry Tilney. And her stay at Lyme makes an opportunity for conducting us, as Tennyson insisted upon being conducted, to the scene of Louisa Musgrove's accident. "Don't talk to me of the Duke of Monmouth," cried the poet to his friends who were doing the honors of the historic village, "show me the exact spot where Louisa Musgrove fell!"

While these parallels between Miss Austen's personal experiences and the life portrayed in her novels are kept up all through the biography, the general reader's curiosity about the genuineness of Miss Austen's realism is satisfied by the time the Steventon period of her life has been recounted. He has then made sure that for once at least the style is emphatically the woman. He sees that it was because she dealt with the life she knew intimately that she was able to master her material so perfectly; because she loved her dull little world, finding it neither too small nor too dull to be intensely interesting, that she was able to show its underlying charm and its real significance, — in short to mould it into the form we call art.

Very properly, then, through the rest of her book Miss Hill is chiefly occupied with depicting Jane Austen's personality, as her little circle of friends knew it and as her home life showed it. Here she is of course on ground trodden by all Miss Austen's biographers; and like the rest she must depend for her material upon Mr. Austen Leigh's memoir of his distinguished aunt, upon the various editions of

her letters, and upon family manuscripts relating to her and now in the possession of the Austen family. But if this feature of Miss Hill's work is least original, it is perhaps most remunerative for the reader. Miss Austen is after all of interest not as having lived here or there and done this or that, but as being Jane Austen, a personality powerful enough to dominate her quiet life and give its rather bare chronicle charm. Her life was indeed without incident and, in spite of the efforts of all her biographers, including Miss Hill, to prove the contrary, apparently without romance; but about herself there is nothing commonplace. Her sprightly wit and unaffected sweetness endeared her to all who knew her. Her wonderful energy made novel-writing a mere episode, not interfering at all with household duties, needlework, charities, or the visits of nephews and nieces. More remarkable still is her perfect poise — that of the real humorist. If she ever lost herself it was in pleasure at the success of her novels. For the most part she maintained absolutely that mean between absorption and *ennui* which marks the temper of the great artist; who, playing his part in life's drama, still can catch the critic's point of view, but who is always too much the player to grow cynical over the tinsel whose deceptive charm he himself has felt.

Such is the picture Miss Hill gives us. Occasionally the personal narrative form of the book is too obtrusive; but the style is always admirably clear, the verification satisfactory, and the material interesting. It remains only to speak of the illustrations, which, besides the numerous sketches of Miss Austen's homes and haunts already spoken of, include many photogravure reproductions of family portraits. Another feature of the book is the dainty cover design, which is a facsimile of the embroidery upon a muslin scarf worked in satin-stitch by Jane Austen.

EDITH KELLOGG DUNTON.

THE WORLD AND THE INDIVIDUAL.*

The Scottish universities may now be said to have the most excellent kind of provision, in the shape of ample pecuniary endowment, for original speculation upon the eternally old and the eternally new subject of the philosophy of religion. Owing to a bequest from the late Lord Gifford, one of the judges of the Scottish Court of Session, each of the four ancient seats of learning in Scotland (the Universities of Edinburgh, Glasgow, Aberdeen, and St. Andrews) has now a sum of money which yields from $3000 to $4000 a year for lectures by men of note upon the problems of Natural Theology — the ultimate meaning of the universe so far as its bearing upon man and his destiny is concerned. A lecturer is invariably appointed for two years, and the universities in their wisdom have seen it fit to exact of him only ten lectures a year; so that the fortunate appointees, in addition to the honor of the election and the subsequent profit from publication in book form of their lectures, enjoy the remunerative features of giving some twenty lectures at from $300 to $400 a lecture. The appointment of a lecturer lies entirely in the hands, not of the head of the university (as might perhaps be the custom with us), but of the professors, in particular in the hands of the professors of philosophy and theology — in consultation, to be sure, with their colleagues. By the terms of the will no conditions whatever of religious belief or disbelief are to be considered of importance in determining the election of a lecturer. The appointee may belong or not belong to a religious body or denomination. And also, by the express conditions of the bequest, the lecturer is not allowed in his argument to place explicit reliance upon any so-called positive revelation. He may, indeed, be known in his private capacity to rely upon Revelation for a solution of the question of the mystery of the world; but in the Gifford Lectures before the universities and their public he is to dwell especially upon a philosophy or theory of the teachings of nature and of human reason.

As in the case of a great many recent bequests to universities, the universities themselves had at first grave doubts and difficulties as to the way in which the Gifford money could best be spent. To most men of mature years who have passed the greater part of their lives in scientific and philosophical investigation there seems to be something rather fatuous, something almost serio-comic, in the spectacle of four men getting up every winter before the public in four different Scottish towns to attack the old question of the proofs for the Being of God. And indeed it must be confessed that it is a somewhat serious expenditure of time and nervous energy to listen year after year

* THE WORLD AND THE INDIVIDUAL. Gifford Lectures, delivered before the University of Aberdeen. By Josiah Royce, Ph.D. First Series: The Four Historical Conceptions of Being. Second Series: Nature, Man, and the Moral Order. New York: The Macmillan Co.

(as must a sufficient number of professors to make up a platform for politeness' sake) to the same eternal debate on a question that you may, in your own way, believe to be evident or to be insoluble by mere science. For after all the man who does his duty, or the "least" in the kingdom of heaven, may have visions denied to a great logician or specialist.

Be all this as it may, the Scottish universities found in the law courts that they must spend the money very much in the way indicated in the will of Lord Gifford, who had been known to be a profound student of the pantheism of Spinoza and to have the most decided kind of opinions about the importance of Natural Theology. All attempts to use the Gifford money for the creation of special chairs or lectureships or fellowships for the study of the science of religion, or of Eastern religions, or of comparative religion, or what not, had to be abandoned. And so for all time we shall see every year in Scotland these four men standing forth and offering reasons for their scientific or philosophic creed; and we shall soon have an array of published volumes whose magnitude will altogether surpass that of the celebrated Bridgewater Treatises or of the Oxford Bampton Lectures. The very giving of these lectures and the issuing of these volumes may to the minds of many, who have perhaps a groundless prejudice against state universities, seem to be a somewhat disturbing influence upon the minds of young people in Scotland, in making them think of certain matters as unsettled rather than settled. But on the other hand, all lovers of truth and progress and light cannot but welcome this provision for unprejudiced inquiry into and discussion of the greatest questions that can occupy the mind of man. And all true Scotchmen can again pride themselves upon the fact that, while their country may justly be known as a land where a sound attitude upon the deeper realities of life is an ingredient in the national temper, it will also continue to be known as a thinking country—as a country where men look before they leap. And it would indeed be an evil day for Scotland or for any other country when the universities, the special creation of the Protestant spirit, should stand before the public for anything else than truth and light above all things.

It was natural enough that the Gifford lecturers should be drawn, in the first few years after 1888, from within Great Britain, and that such well-known thinkers as Hutchison Stirling, the two Cairds, Andrew Lang, Max Müller, Campbell Fraser (one of Barrie's "Edinburgh Eleven"), Lewis Campbell, and others, should start the series. Men of science, too, like Sir George Stokes of Cambridge, were also selected. But soon the Scottish professors, who could, of course, hardly hand round the lectureships among themselves, had to look abroad for help, and called upon scholars like Pfleiderer of Berlin, Tiele of Holland, and James and Royce of Harvard University. Professor James has as yet delivered but one series of lectures.

Unlike most of the works that have appeared in England or America since the early days of the "Hegelian invasion" into our philosophical world (it was forshadowed of course by the Transcendentalism of Carlyle and Emerson), *i. e.*, since the first writings of Hutchison Stirling of Edinburgh (the famous "Secret of Hegel") and the Cairds of Glasgow and Green of Oxford and Dr. W. T. Harris (once as famous as the editor of the "Journal of Speculative Philosophy" as he now is as the United States Commissioner of Education), the published lectures of Professor Royce lay their main emphasis not upon an impersonal "Universal" or "Absolute" in which God and man and the world *seem* to be fused into one another, but rather upon the Individual and his free moral effort and upon a Personal Deity who has both Reason and Will. Hegelianism or Neo-Hegelianism (for the English interpretation of Hegel does not represent all the sides of his teaching) has been, as nearly all college graduates of the past two decades know, the inspiration of the Idealism that has nobly served as a counter philosophy to the growing Naturalism and the Materialistic Evolution of the last third of the nineteenth century. Professor Royce himself only too gladly confesses in his lectures the extent of his debt to the writings of Kant and Hegel and their followers, and indeed it may be said that without their work his work and nearly all the important work in recent philosophy would have been impossible. But all the deeper students of Neo-Hegelianism know from their own experience how well-grounded have been the complaints of the upholders alike of "Orthodoxy" and of "Common Sense," regarding the extent to which the realities of man's separate personality, the realities of individual effort, of right and wrong, of the personal will of God, seem to suffer in Hegel's "Panlogism," as it has been called (if this be Hegel)—in that "dialectic" or moving-shadow world in which an eternal thinker seems

to be eternally thinking his own mere thoughts, or to be setting up logical difficulties merely for the pleasure of overcoming them. So far does "Hegelianism" sometimes *seem* to travel from the world of ordinary reality that some of the most important events of the philosophical world of the last twenty-five years have been the conversions or the confessions or the recantations of distinguished thinkers who were once deeply imbued with the very spirit and letter of what they believed to be Hegelianism. Two of the most conspicuous instances of these recantations have been the writings of the accomplished successor of Fraser at Edinburgh in the chair of Hamilton, — Professor Andrew Seth (now A. S. Pringle-Pattison), whose return to the rationality of the but recently despised Scottish "Common Sense" philosophy was doubtless the occasion of the interest manifested in his Princeton lectures upon Theism; and, further, the brilliant and epigrammatic writings of F. H. Bradley, the popular Oxford thinker who is regarded by many men of letters as the English master of the art of dialectic,— as a modern Parmenides. In the great metaphysical treatise of Bradley on "Appearance and Reality" (dubbed by some witty critic the "Disappearance of Reality") a kind of negative Hegelian dialectic is turned against the reality of the "Neo-Hegelian" God, and thus the very pillars of that spiritual philosophy, which has kept a generation of men from turning to the "husks" of materialism, seem for the moment to have been torn down by an intellectual Samson. And in the wake of these two older men several of the younger thinkers have not been slow to follow, in books and articles that draw inspiration not merely from Hegel but from "fresh fields and pastures new" that have been partly ignored by the Hegelians. At Oxford (as we read in a London review) a number of young men have banded themselves together to produce a volume of essays that shall do more justice to personality and aspiration and the moral life than has been accorded to these things by some of Hegel's followers.

It is the distinctive merit of Professor Royce's published lectures to have given, as the result of a logic as rigorous as that of Bradley or Green or Caird, an idealistic philosophy of the world, in which a separate reality and a genuine moral experience and a personal immortality are given to all finite beings who are capable of "working out" with the help of God (he believes in this too, as does the Hebrew Psalmist or the Apostle Paul) their salvation. It may be claimed that just as the great book of Mr. Bradley has closed *by a negative criticism* the first Neo-Hegelian period in English thought, so the lectures of Professor Royce are the *first great positive attempt* in English to rise beyond the closed circle that was for some time wrongly taken to be the essence of Hegel. The lectures have already been discussed in this light at the annual meeting of the American Psychological Association at Chicago University last Christmas, and they are certain to affect the constructive period of philosophy upon which we are entering with the century. "It is precisely," says Professor Royce, "the restoration of individuality to the self that constitutes the essential deed of our Idealism." Of course out of all this preliminary polemical work will there come in due time a fuller and juster appreciation of Hegel and Hegelianism, for it is eternally true that Hegel's philosophy is to a great extent but another name for systematic thinking and that "outside" Hegel there is no philosophy.

But Professor Royce's work is interesting for another reason. Next to the interests of theology and a common sense justice to the divine rights of the personality of man, there is perhaps no question that so interests the popular mind of to-day as the social question. Theology itself, in fact, is becoming (not altogether rightly to be sure) largely a social gospel, and the reality of the life of the individual is held by some to lie in his power of "losing" it to find it again in the life of others. And from the standpoint of philosophy it must be confessed that the "social spirit," the social conception of the "self" and the sociological conception of the world, have practically revivified the metaphysic of to-day. No one need be surprised at this. The student of philosophy can tell the average man that both in Germany and in England some of the most cogent tests of the reality or the unreality of any philosophy have always been found in the writings of men who have shown its bearings upon our common life as human beings. The socialistic writings of Marx and Lasalle kept alive the spirit of Hegelianism long after its letter had ceased to have a hold upon the German mind; and in England itself the social writings of men like Edward Caird (whose little book on Comte is one of the best things he has done) and Mackenzie and Bosanquet have revealed the social mission of Idealism at a time when the technicalities of Hegel's Logic

are ignorantly supposed to have been set aside as a kind of jargon of the schools.

The social spirit and the social idea have had the very greatest kind of influence upon Professor Royce. Without at all entering into precise detail, it may be said that one of his most fundamental positions is to the effect that it is only in our dear daily life of common effort, in the life of family and state and "church," that man enters into his true kingdom — enters upon the *realities* of what he (Royce) calls the World of Appreciation (*i. e.*, the world of "ideals" and "values"), as different from the *appearances* of the World of Description (*i. e.*, the world of "sense" and "science"). The "appearances of the World of Description"! Yes! that is one of the main lessons of the book, — the sad error of materialism and materialistic living! That the world of physical science, the world of "atoms" and "cells" and "motion" and "laws," is in a very vital sense an "appearance" world — I will not say an unreal world, but an apparent world, a world that is simply a version or *description* of the world in the interests of our moral and intellectual life! It is only from the standpoint of the social and ethical life that we can logically (the pith of the argument is to show this) regard our life of sense and all the physical world as essentially a *meaning* — a meaning that is completed in the certainties of the religious life. Paley used to talk about *design* and purpose, Professor Royce talks about *meaning;* that is, Paley saw things from the outside, whereas Professor Royce sees them from the inside. No wonder that Darwin and Huxley refuted Paley! The chief effort of the lectures upon "The World and the Individual" is to show that the reality of everything, or of anything, is to be found ultimately in its *meaning;* and the true meaning of the life of the world and of sentient beings is to be found in one vast Society, one great realm of beings, whose lives find their *meanings completed* in a Kingdom of God, — a kingdom in which human beings live again to realize

"All we have willed or hoped or dreamed of good . . ."

The ordinarily educated person who has an interest in the higher thought of this age, or the thinker who is troubled about the "evolution hypothesis," will find a great deal in Professor Royce's two volumes. And their thoroughly practical character may be said to set forth on a large scale the possible contribution of the American spirit to the solution of old and world-wide problems. America has every reason to be proud of her first lectures in the Gifford series. We shall look forward to the lectures that another American philosopher, Professor William James, is at the present time giving at Edinburgh, for his book called "The Will to Believe" has already created quite a voluminous literature.

WILLIAM CALDWELL.

OUR YOUNGER POETS.*

The minor poet has fallen upon fortunate days. So much attention is paid at the present time to literary production of every sort that the humblest of writers gets his share of ephemeral glory. It was not always thus, and formerly the minor poet had to be content with the furtive publication of his slender volume (at his own expense), with a few lines of comment, kindly or severe, and with the halo that encircled his brow in the eyes of his family and immediate friends. But now he gets himself into print without difficulty, receives grave attention at the hands of novelists, clergymen, and other competent critics, and enjoys something very like fame for at least a brief period. So it comes to pass that such a book as Mr. William Archer's "Poets of the Younger Generation," containing over five hundred pages of characterization and extract, can secure both a publisher and a public. We are determined to magnify our poets, and, since the greater voices are nearly all silenced, the lesser voices have their innings, and are treated as if they also were gifted with the divine accent and the prophetic utterance.

We have no thought to speak scornfully of the minor poet, or to begrudge him any of the honest praise which Mr. Archer bestows upon him. We have often, in all sincerity and thankfulness, bestowed upon him the same sort of praise, and discussed him in the same spirit of seriousness. Yet the sight of this big and sumptuous book, with its array of names all of which have yet to be tested by time, somehow suggests a disproportion between means and ends, and the anticipation of a verdict that cannot in the nature of things be returned until most of us who are now living are in our graves. One should long hesitate about enshrining in a big book of any sort the names of men and women whose own books may be absolutely forgotten two or three decades hence; it were

*POETS OF THE YOUNGER GENERATION. By William Archer. With portraits. New York: John Lane.

better that opinion concerning these persons should shape itself by natural processes rather than be given thus prematurely the semblance of a permanent form.

Again we must disclaim any intention of impugning Mr. Archer's motives in producing the present volume, or even of disputing his main positions and judgments. The book, despite its bulk, is essentially modest and unpretentious, and the author takes us so frankly into his confidence that adverse criticism is for the most part disarmed in advance. The story of the book is, briefly, that Mr. Archer enjoys poetry, that he has read widely among the younger poets of our time, that he has selected thirty-three of the English and American writers who have most appealed to him, and that to each of these he has devoted a few expository pages, abundantly eked out with illustrative examples. The book is subjective in method. The author tells us what he likes, and evidently hopes that his readers will like it also. If they do not, and he should be asked to justify his judgment, he would be quite helpless. He admits that he has not included certain excellent poets for the simple reason "that their work does not happen to chime with my idiosyncrasy." Intellectually, he recognizes their merit, but it does not touch his emotions. Everything that the objective critic regards as fundamentally important is eschewed by Mr. Archer. He makes no comparisons, invokes no canons of literary art, traces no relations between the poet and the tendencies of his age. He simply tells us what he likes and what he dislikes.

In order that we may reckon with the personal equation in Mr. Archer's estimates, he supplies us with a sort of spiritual autobiography, in which we learn when, and by what means, his taste for poetry developed, what are the poets who mean the most to him, and to what others he is relatively insensible. In doing this, he adopts a suggestion of Mr. John M. Robertson, who declares it to be the critic's duty to give his readers "an opportunity of checking his individual judgments." Says Mr. Archer: "The day may very well come when every critic will be called upon to fill up [a] schedule of temperament and qualification, in order that readers may know clearly through what medium they are invited to contemplate any given work of art." A note to this passage embodies what we should be tempted to think a jest were it not for the author's confession on the next page that he is "a pure-bred Scotchman." The note is to this effect: "It might perhaps be desirable, for the guidance of the person criticised, that a statement of the critic's athletic record, his chest measurement, and his fighting weight should be included."

Coming to the author's confession of taste, we learn that he is insensible to music, save of the simplest, that he had the usual boyish attack of Byronism, and that from Wordsworth he learned the true meaning of poetry. Greek and Latin poetry mean little to him, Chaucer and Shakespeare much. Milton he did not really discover until nearly thirty, but that poet has been to him ever since "an inexhaustible mine of the pure gold of poetry." When it comes to Shelley, he says "Sibboleth" in defiance of those who would slay him "at the passages of Jordan." Of American poets, Poe, Emerson, and Whitman are the chief. German poetry he loves, although he cares more for Heine than for Goethe, but to French poetry he remains color-blind. After the frankness of these confessions, we are prepared for an occasional surprising saying, as, for example, that he would be puzzled to distinguish from internal evidence the poets who wrote "Songs from Vagabondia," and that there is no very wide gap between Mr. Le Gallienne's Omar and the immortal poem of FitzGerald. Every man has a right to his own opinions, and we cannot quarrel with one who makes no effort to erect his subjective fancies into objective dicta.

What we find, then, when we turn from the introduction to the volume proper, is a series of pleasantly written discussions of such of our younger poets as Mr. Archer likes sufficiently to care to take into consideration. The list of poets is worth giving. On the English side, it comprises Messrs. Beeching, Benson, Binyon, Quiller-Couch, Money-Coutts, Davidson, A. E. Housman, Laurence Housman, Kipling, Le Gallienne, Newbolt, Phillips, Symons, Thompson, Trench, Watson, and Yeats — seventeen men, — and Mmes. Hinkson, Hopper, Meynell, Nesbit, Radford, Sigerson, Watson, and Woods — eight women. Of this list one may say that a number of equally important names are omitted, but that it is excellent as far as it goes. The selection of the eight American poets cannot be accounted for by any process of rational thought. They include the three Canadians, Messrs. Roberts, Carman, and Scott, and their friend, the late Richard Hovey. But the wildest guess would

never hit upon the four writers who are selected to represent the art of poetry as now practised by the younger writers of this country. According to Mr. Archer, these four are Miss Alice Brown, Professor Santayana, Mr. Madison Cawein, and Father Tabb. Mr. Archer would have done vastly better to leave American poetry out of his reckoning than to represent it in this meagre and eccentric fashion. His own disclaimer concerning "the hopelessness of attempting to do more than cull a flower here and there" cannot be accepted as a sufficient warrant for this extraordinary showing.

WILLIAM MORTON PAYNE.

HISTORY OF ARCHITECTURE IN ITALY.*

In all forms of art expression, there is a spirit which lies deeper than the surface; though in Architecture it is the superficial aspect which appeals foremost, and perhaps finally, to the great majority of observers — or, better, spectators, for one is hardly an observer whose glance does not penetrate beneath the surface. In the art of an individual worker, this spirit has a quality almost wholly subjective, and is revealed only to the discerning student of human nature; so that the study of the individual's efforts in art is, to a great extent, a study of personality. When the individual's effort is merged in the achievements of the race, the art is a matter for history. The personal equation, though not wanting, is generally lost sight of in the broader problem of the race-spirit. The history of architecture is the history of the deepest life-passions of the races, which sometimes, building "better than they knew," have raised to their memory enduring architectural monuments.

The lands stretching southward from the Alps and the Pyrenees to the borders of the great inland sea hold for us a most vital interest; for over them ran the hordes of the north, that met the civilization of the east and of the south in sustained and bitter conflict, to the end that the southern and eastern civilizations were swept from the continent of Europe and the northern barbarism was tamed and softened and developed into a newer and fuller civilization, in whose monuments are reminiscent the beauty and power of the older and vanished civilizations. Spain is rich in the memories of this conflict; but it is to Italy that we are drawn with the keenest sympathy, for from that land of sunshine vivifying beams of art have penetrated into the great cold heart of the north, and from the heart of that north are we of the Western World. To behold these monuments, and recognize their superficial beauty, is one thing; to feel the life-blood of great races rushing through them is another,— and toward this latter end a sympathetic history will materially help the student. Mr. Charles A. Cummings, an American architect of distinction, has essayed a work of this sort, in his recently published history of Architecture in Italy, surveying the field from the time of Constantine to the dawn of the Renaissance. It is a wide field, and the author estimates very modestly — possibly underestimates — the value of his work, which was undertaken because, although needed and greatly to be desired, no similar work exists in English, and works in other languages, though numerous and in some instances extremely full and complete, are found to have limitations which impair their value to the student. To write a history of social and political life, one must of necessity be an historian in the recognized sense of the word; to write sympathetically a history of architecture, one must of necessity be both an architect and historian, for architecture is an expression of the social and political life of a people in the terms of art. Obviously, the combination of architect and historian must be rare, if not quite impossible, in an age of specialization; but Mr. Cummings has succeeded in combining the functions in a high degree, and his work is one of great value to the student, as well as of extreme interest to the "general reader," who will follow it with a volume of mediæval history at hand for side excursions into other than architectural fields.

Mr. Cummings regards Christianity as "the mother of Italian architecture," and finds "its earliest appearance in the catacombs." From this germ, according to his view, sprang the early basilicas, "from which were developed the great churches which are still the admiration of the world." The work, until the last chapter is reached, has to do mainly with churches; for they are the principal monuments remaining to us from the middle ages, and were built for the most part, perhaps, in the spirit and to the glory of the religion of Jesus Christ. But many of them were built through

* ARCHITECTURE IN ITALY. A History of Italian Architecture, from the Time of Constantine to the Dawn of the Renaissance. By Charles A. Cummings. In two volumes, illustrated. Boston: Houghton, Mifflin & Co.

fear and superstition, and in fulfilment of vows; for a great marauding band rarely set forth on a predatory expedition without first invoking aid at some great shrine and vowing the erection of a greater shrine should the venture prove successful. Often the vows were fulfilled, and frequently at the expense of some beautiful Christian church already existing, which was despoiled of its riches of sculpture and ornament for the adornment of the newer edifice. All of this in no way diminishes the romance of the tale, but makes difficult the writing of architectural history, and is only an instance of the difficulties with which the historian has to contend.

After tracing the development of the early Christian church from its germ in the catacombs, Mr. Cummings says: "No essential feature can be cited of the early basilican church, or of the square, circular, or polygonal churches of the first four centuries after Constantine, which had not its prototype in the temples or the civic buildings of the Empire." These churches and the contemporary buildings in Italy "were in the main the production of the Roman race of builders, and were in the direct line of succession from those of ancient Rome." And a remarkable fact is then stated, a fact in which is seen the prophecy of the Renaissance, that the Italian race, through all its changes of government and population, has adhered steadfastly to the classic traditions, and has accepted with reluctance and never with hearty support the styles forced upon it from without by Lombard, Byzantine, Norman, or the Cistercians bringing the Gothic of Northern France. The Gothic invasion impaired the chain of Roman builders, the Lombard invasion broke it absolutely; and for six centuries, or till the coming of the Renaissance, the Romanesque held sway in Italy. Mr. Cummings speaks interestingly and with clearness concerning the term Romanesque, and after giving its origin, says:

"The Romanesque, in character as well as in time, lies between the Roman and the Gothic, being in great measure an inheritance from the one, and carrying within itself, at least in most of its forms, the promise of the other. Yet Quicherat's definition as 'an architecture which has ceased to be Roman, though it retains much that is Roman, and has not yet become Gothic, though it has already something of Gothic,' is, as far as its application to the Romanesque of Italy is concerned, certainly faulty, since it implies that all Romanesque is on its way to become Gothic. To the Romanesque of France and Germany, and to a certain extent that of Northern Italy, where the wooden roofs have been superseded by vaulting, where the walls and piers have been made heavy and broad to support it, and where the whole disposition of parts has a more or less organic arrangement, the definition is clearly applicable; but it would as certainly exclude the Romanesque of Central and Southern Italy, in which the internal disposition is essentially that of the Roman basilicas, and in which the ornaments and the general exterior design are the features which distinguish the Romanesque church from its Roman prototype."

The lack of homogeneousness in the Romanesque of Italy leads the author to discriminate between its various geographical aspects, and so he gives the name "Lombard Romanesque" to that style which developed in Milan, Pavia, and the Lombard cities of the north of Italy, and that of "Central Romanesque" to the more classic forms which are found in Tuscany and the region between Tuscany and Rome; while that mixed style which grew up contemporaneously over Apulia, Calabria, and the other provinces of Southern Italy (a style in which the Lombard and the Norman had perhaps an equal share, and of which the abundant and fascinating ornament is largely due to the Greek sculptors by whom these provinces were overrun from the eighth to the eleventh centuries), is appropriately designated by Mr. Cummings as the "Southern Romanesque."

The Romanesque in Italy dates from the Lombard invasion. There has been not a little speculation as to how so rude a race as the Lombard was at the time of the invasion could produce so fine an architecture as the Lombard Romanesque. Much, without doubt, was due to the order of the Masistri Comacini, of which Mr. Cummings treats with necessary fulness, noting the origin of the Comacini, according to legend, on a little island in the Lake of Como, where an independent Roman Colony endured for twenty years after the invasion, yielding finally to the Lombards after a protracted siege. He then gives an account of the laws of the Lombards, which established the order of master builders, "Magistri Comacini," from among the already famous builders of the region, regulating its work and fixing a scale of payment.

The differences between the various phases of the Romanesque, Mr. Cummings has set down clearly and in a manner full of interest; but the subject necessarily receives treatment in such great detail as to make epitomizing a difficult task. In fact, the same may be said of the other themes which serve to mark the division into chapters. The meat of the Roman builders is presented with the Roman-

esque, but the wine and juices of the feast come with the Byzantine influence. While the eastern builders left in Italy no churches of the Byzantine type, the eastern sculptors and colorists left on the Italian buildings of the middle ages the impress of their great love for flowing line, free form, and brilliant color, with the result that from Venice to Palermo, through Milan, Ravenna, Rome, the Byzantine ornament in sculpture and mosaic hangs like rich grapes upon the vine. Only in conservative Rome, where the classic spirit never was extinguished, is the flavor less sweet. The chapter on Gothic is of great interest, and is beautiful in its illustrations; while that on Sicilian Architecture, beginning in romance and warmed throughout by the blood of the south and the east, is equally attractive in matter and in its illustrations. The work is very attractive in its make-up, both volumes being especially rich in illustrations, which are well chosen, well executed, and well printed. All plans and sections are in line, as are a few of the details; but the great majority of the details, and all the interior and exterior views, are in half-tone from photographs, many of the subjects so unhackneyed yet beautiful as to cause wonder that they are so little known. A list of over a hundred authors consulted, and copious foot and marginal notes with references, add greatly to the value of the work. Mr. Cummings has done a valuable service to the student and to the general reader in the production of this history.

IRVING K. POND.

AN OPTIMISTIC VIEW OF HUMAN RIGHTS.*

The problems that now confront our American democracy call for renewed discussion of the basis of government. The fundamental questions of man's relation to the State and of the State's obligation to the individual are yet matters of dispute, and on the way in which they are to be answered will depend the solution of much that is of vital moment in present-day politics. Dr. Lyman Abbott, in his discussion of "The Rights of Man," takes up first "The Conflict of the Centuries," founding the general development of his argument on the thesis that the advance of society has been away from the autocratic idea of government as exemplified by Rome, toward the democratic form as understood by the Hebrews. Following this are chapters on political, industrial, educational, and religious rights, in the discussion of all of which it is maintained that no man has any inherent right to impose government of any sort upon another man, whether as king or as member of a democracy, save only as by such government greater protection in his rights is secured to the individual. Politically, then, man has a right to personal security, and only by the possession of an enlightened conscience a right to share in government. "The first industrial duty of society is to protect every man in his right to labor and in his ownership of the fruits of his labor." This is defined as an absolute right; artificial rights, such as the right to land, are those established by society, and our present industrial system is unjust because it "is based upon the private ownership of common wealth." Taxation as now managed is also unjust, since it does not fall most heavily upon those whose rights are most in need of protection from government. As a remedy for these evils, Dr. Abbott gives a very lucid presentation of the Single Tax theory. Educationally, man has a right to "the development of his own, true, ideal, divine personality"; and religiously, "It is the right of man to pursue this quest [the quest for God] unhindered; to find God for himself, in his own way, with his own faculties, after his own fashion."

Having shown that a democracy is not by inherent right any more a just government than an oligarchy, he goes on to the conclusion that democracy is the best government because it more fully than any other provides for the intellectual and moral development of the people. He understands the "distinguishing characteristic of the American Republic as one embodying the spirit of faith in man, hope for man, and good-will toward men." The result of this with us he sees as a large balance on the side of good in our religious, political, social, and industrial life. More than this, Dr. Abbott finds good reason for believing that democracy is to reconstruct society, coming to the time when it shall embody these five principles: 1, the diffusion of happiness; 2, through the development of character; 3, by a process of gradual growth; 4, the secret thereof being the indwelling of God in humanity; 5, the end thereof being a brotherhood of man centred in God as the Universal Father."

Dr. Abbott takes notice of many domestic

*THE RIGHTS OF MAN. By Lyman Abbott. Boston: Houghton, Mifflin & Co.

problems, many foreign problems, many perils. The Indian, the negro, the political machine, the boss, the plutocrat, imperialism, and the democratic spirit, — all these are discussed in the light of the general principles which have been carefully worked out in the preceding pages. The concluding paragraph of the book sums up its conclusions briefly:

"The conflict of the centuries is one between the doctrine of pagan imperialism, that life and the world are made for the few, whom the many are to serve; and that of the Hebraic democracy, that life and the world are made for the many, and the great are to be their servants. This democratic or Hebraic or Christian doctrine involves: in politics, All just government is for the benefit of the governed; in political economy, The common wealth is for the benefit of the common people; in education, A fair opportunity for the development of every individual; in religion, The right of every soul to learn for itself what it can of the Infinite, and to tell what it thinks it has learned. Of the Hebraic democracy the United States affords the best modern example; in the faithful application of these simple principles it will find the solution of its problems, both domestic and foreign. Its perils are great, but the grounds for hopefulness as to the final issue are greater. That issue, if it be successfully achieved, involves the material welfare of all the people, based on their intellectual and spiritual development; the freedom of the community, based on the recognition of a divine law enforced by reason and conscience; and a brotherhood of humanity, based on loyalty to one Father and manifested in glad service rendered by his sons as freemen to one another."

As here expressed, these conclusions are little more than hopeful sentiments; but they have been reached through a course of very patient reasoning, — reasoning illumined by the glow of a most contagious enthusiasm. The premise of the first chapter, that Roman and Hebrew political thinking were opposed as autocratic and democratic, may easily be disputed. But the validity of the argument does not depend upon the truth of this. Neither does it greatly matter what has given us the growing sense of human brotherhood,— the thought of the fatherhood of God, as Dr. Abbott thinks, or a clearer recognition of our mutual interdependence. We may pass by these and some other personal elements in the discussion as being interesting, but not convincing, and there is still left a substantial body of thoughtful comment on the course of human development and present conditions. Students of social problems and the general reader should alike be grateful for so reasonable and stimulating a discussion of matters of such moment, even if in its genial optimism they are not at all times able to share.

LEWIS WORTHINGTON SMITH.

RECENT BOOKS OF TRAVEL.*

Few books are more interesting than a good account of travels by one who knows the folk to whom his book is addressed no less than the stranger folk of whom he writes. The interest lies in powers of observation and comparison, the ability to see clearly and to point out resemblances and differences. Necessarily, resemblances are many, differences few, and human nature is the same wherever found. "I have travelled far," said Lady Mary Wortley Montagu, "and have always seen men and women."

Of all books recently written of journeys in strange or familiar lands, few surpass in interest Mr. Ray Stannard Baker's "Seen in Germany." It is informing, it is shrewd, and it is always intelligent. Best of all, it is quite free from that assumption of superiority so prevalent in accounts of foreign peoples as seen with "Anglo-Saxon" eyes, a racial habit which too often degenerates into the cant of patriotism. Mr. Baker was, first, an educated man; secondly, a man with a newspaper training. His acquirements have enabled him to see what it is his readers will enjoy, and to observe accurately. He does not show us the German people, from the Emperor to the laborer, as ignorant and foolish *because* they differ from Americans, but simply as "different," and this difference is shown us in a way that makes very pleasant reading. The book begins with "common things,"— the effect of "good" government as distinguished

*SEEN IN GERMANY. By Ray Stannard Baker. New York: McClure, Phillips & Co.

MODERN ATHENS. By George Horton. New York: Charles Scribner's Sons.

THE DESTINY OF DORIS. A Travel-Story of Three Continents. By Julius Chambers. New York: Continental Publishing Company.

OUR HOUSEBOAT ON THE NILE. By Lee Bacon. Boston: Houghton, Mifflin & Co.

BY THE WATERS OF SICILY. By Norma Lorimer. New York: James Pott & Co.

A WINTER PILGRIMAGE. Being an Account of Travels through Palestine, Italy, and the Island of Cyprus, accomplished in the Year 1900. By H. Rider Haggard. New York: Longmans, Green, & Co.

THROUGH PERSIA ON A SIDE-SADDLE. By Ella C. Sykes. Second edition. Philadelphia: J. B. Lippincott Co.

ON THE GREAT HIGHWAY. The Wanderings and Adventures of a Special Correspondent. By James Creelman. Boston: Lothrop Publishing Company.

A RIBBON OF IRON. By Annette M. B. Meakin. New York: E. P. Dutton & Co.

AT THE COURT OF THE AMIR. A Narrative. By John Alfred Gray, M.B. New York: The Macmillan Co.

IN THE ICE WORLD OF HIMALAYA. Among the Peaks and Passes of Ladakh, Nubra, Suru, and Baltistan. By Fanny Bullock Workman, M.R.A.S., and William Hunter Workman, M.A. New York: Cassell & Co., Ltd.

ADVENTURES IN TIBET, Including the Diary of Miss Annie R. Taylor's Remarkable Journey from Tau-Chau to Ta-Chien-Lu through the Heart of the "Forbidden Land." By William Carey. Boston: United Society of Christian Endeavor.

JOHN CHINAMAN AND A FEW OTHERS. By E. H. Parker. New York: E. P. Dutton & Co.

from "self" government, the police, politeness, shops, beer, the American circus in Berlin, notions about Americans, machinery. Successive chapters are devoted to the Kaiser, to the private soldier, to the workingman, to a typical student in the person of Professor Ernst Haeckel, to a typical scientific institute as it may be seen at Charlottenburg, to the glass-works at Jena and Professor Abbe's profit-sharing system, to shipbuilding at Stettin, to the novelties in German education like the new commercial university at Leipzig, to duelling among university students, and to the problems of the "new" Germany. Mr. George Varian has provided numerous drawings for the book, which is one to be heartily commended.

For several years the American consul at the capital of Greece, no one speaks of that land with more authority than Mr. George Horton; and his "Modern Athens" affords an entertaining picture of one of the least known and most worth knowing cities of Europe. The narrative is one in which the writer admits his readers freely into intimacy with the modern Greek, his virtues, his foibles, his life at home and in the public streets, in summer and winter, in peace and war. It is difficult to realize that there is a country on earth in which ancient Greek of the best classical period is readily understood by the common people, where Homer stands nearer popular comprehension than Chaucer among English-speaking folk and is read generally by "the man in the street"; but Mr. Horton shows us these things are facts. "Coming from the quaint, mediæval quarter into a London or German emporium on Stadium Street," says Mr. Horton, "is like jumping from the Middle Ages into the present century"; and he goes on to describe the Athenian method of shopping:

"The Oriental method of doing business still prevails. The dealer sets a price, the buyer another, and often three or four hours of patient will-contest pass before a compromise is reached. The patron asks 'How is this piece of silk?' 'One dollar a yard,' is the reply. 'Thirty cents' is offered. The merchant is thrown into something resembling an apoplectic fit. He swears by his father's soul that it cost ninety-five cents. The lady takes a seat with a sigh, and after twenty minutes, inquires, innocently, 'Finally, thirty cents?' 'Never! But to keep you and not lose your custom, you may have it for what I paid, ninety-five cents.' 'Kaiemeni!' sighs the lady, sarcastically (You poor thing)! There are a dozen or more women sitting about the store. When finally the proprietor comes down to a price that one is willing to pay, she rises, receives her bundle, and departs, declaring, good-naturedly, that she has been swindled, and that she will never come back again."

The book is well illustrated with drawings by Mr. Corwin Knapp Linson, from photographs taken by Mr. Horton, and is worth possessing.

Mr. Julius Chambers has sought to make his account of a journey through Spain and Italy and Egypt more entertaining by weaving into it a pretty love-story, indicated by the title, "The Destiny of Doris." In the first chapter the teller of the story (it is in the first person) meets the mother of Doris, an old flame now widowed, on the steamer bound for the Mediterranean; in the third chapter, Vernon Blake joins Doris at Gibraltar; in the intervening chapters, Blake makes love to Doris and the narrator to her mother; in the last chapter there is, as Mr. Chambers phrases it, "a quatrain of destiny." Making love over parts of three continents must be very good fun, and Mr. Chambers sees to it that no chance is omitted to supply sound information—somewhat Baedekerish at times, but often original in its conclusions, as in the estimate made of General Gordon while in the Soudan:

"His bravery, his conscientious sense of duty to the garrisons he had taken over, and his fidelity unto death to the Arabs who stood by him, is [*sic*] beyond question. His size was that of a regimental, or brigade, commander. He was not equal to the government of a province. His Chinese record as a commander who struck promptly and with awe-inspiring severity, was nullified by his year's shilly-shallying at Khartum. As I stood on the top of the Serail,—where he had stood so often during those long and agonizing months of suspense,—and gazed over the surrounding country for miles, I could only marvel that Gordon had held out against the Mahdi as long as he had. The possibilities of defending the promontory from artillery-fire are meagre. I understood perfectly what Lord Milner meant by describing the impracticable Arab chieftain, Wad el Nejumi, who tried to lead an army across the Nubian desert into Egypt, as 'the Gordon of Mahdiism.'"

There are numerous reproduced photographs to add to the desirability of the book; and it may be freely admitted that Mr. Chambers's experiment of writing a book of travel with an abundance of "heart interest" is successful.

It is difficult to extract anything new from a voyage in a *dahabîah* up the Nile, but "Our House-boat on the Nile" is not without interest, if lacking in originality. Mrs. Lee Bacon tells the story, and her husband, Mr. Henry Bacon, furnishes a number of delicate drawings for illustrations, the frontispiece in color being exceptionally beautiful. It shows the wonderful *façade* of the temple at Abou Sembel, with its repeated statue-portraits of Rameses II., described by Mrs. Bacon thus:

"The hand of time has touched the façade of the temple sufficiently to add to its beauty rather than detract from it. Instead of four colossal seated figures, as the children would say, 'pin for pin alike,' with four heads wearing crowns, eight legs, and ever so many fingers and toes in exact rows, the end of the nineteenth century sees one figure broken away down to the waist, three out of the four crowns gone, one set of legs crumbled away; a most picturesque ensemble. The proportions, the architecture, and the sculpture are what at first hold one spellbound; later the beauty of the faces, the generosity of the great six-feet-wide mouths, kind, calm, benign. The crown lies broken at the feet of the figure, which is itself broken away. Why is it that the three remaining figures are more beautiful than four could ever have been? Why is the number three as subtly beautiful in architecture as it is fraught with grace in music?"

This extract will give a better idea of the real charm in the book than much description. A simple, cultivated style, a keen sense of the humorous, and great kindliness of heart, make the narrative exceptionally readable.

Under the guise of letters from a brother to a sister, Miss Norma Lorimer writes "By the Waters of Sicily," half the contents dated from the city of

Syracuse, and the rest divided between Castrogiovanni, the centre of the sulphur trade, and the capital of the island province, Palermo. The story of this storied soil is told with sympathy and vivacity, as may be seen in an extract from the description of the Capella Palatina at Palermo, built by Roger II. in 1132, as follows:

"If I told you that the beauty of the famous Easter candlestick, which stands fourteen feet high and came from Constantinople, although it was carved by Norman workmen, almost brought tears to my eyes, you would say that I had been reading Ruskin, and undermining my constitution by a prolonged diet of slaughtered kid; and I wonder what idea you would carry away of the marble pulpit if I were fool enough to tell you the truth: that it is one of the pulpits built by those earnest men of long ago, who thought that no stone was too rare or priceless, no time too long, no money too much to devote to the beautifying of a throne from which the word of God was to be preached. These mediæval artists seem to me to have been men sent by God to beautify His sanctuaries on earth. They were divinely inspired for divine art. The chapel is small, and it is so full of such priceless marbles that I should not have been surprised if it had been guarded night and day by a piquet of soldiers, for if such a glorious thing as the priceless Easter candlestick was ever mutilated and carried off, the jewel of Sicily would be despoiled."

There is a colored frontispiece after a painting by Miss Margaret Thomas, with several other excellent illustrations from photographs. At the close of the story a pleasant bit of romance is woven in for good measure, adding greatly to the charm of the book.

Mr. Rider Haggard evidently enjoyed his "Winter Pilgrimage," the only drawbacks to complete happiness being the mistakes which the foreigners insisted upon making from time to time,— exactly the sort of thing an American complains of in England, for example. The book is readable, but it owes a great deal of its best thought and matter to the inspiration of Baedeker. The following observation, made in Cyprus, is more original:

"Nicosia is a place of many amusements. Thus, they play golf there on a course of nine holes. It is odd to do the round with a gentleman in a fez acting as your caddie, and to observe upon the greens — or the yellows, for they are made of sand — Turkish ladies veiled in *yashmaks* engaged in the useful tasks of brushing and weeding. What in their secret hearts do the denizens of the harem think of us, I wonder? Would not their verdict, if we could get at it, be 'Mad, mad, my masters'? But English folk would celebrate book-teas and play golf or any other accustomed game upon the brink of Styx. Perhaps that is why they remain a ruling race."

Mr. Haggard went from Italy to Cyprus, and thence to Palestine. He was an observant, if insular traveller, and decidedly skeptical regarding the authenticity of holy places and relics. But he avers, in closing, that he had a good time; and the reflection of it is in these pages, plentifully illustrated, as usual, with reproduced photographs.

That excellent book of Miss Ella C. Sykes's, "Through Persia on a Side-Saddle," has been revised and republished, with a new introduction by Major-General Sir Frederic Goldsmid, C.B., K.C.S.I., in which there will be found an explanation of one of the border disputes in which Persia is interested and strong commendation of the work of Miss Sykes as accurate. The revision of the text appears to have been limited to minor matters, and differs in no essential way from that of the first edition several years ago. Miss Sykes's journey through the East was completed in 1896, and events have been marching with singular rapidity for the Orient ever since; but of the extension of Russian influence in the Shah's dominions, no account is taken here. The maps and pictures of the earlier edition suffer no change; but the book loses nothing of human interest, except in a political sense, through the years which have elapsed.

"On the Great Highway," by Mr. James C. Creelman, is something more than a mere book of travel, though its author fairly journeys around the world in its pages. But as a special correspondent for one or another New York newspaper, his various expeditions were undertaken only when important news was forthcoming, and his presence in the various kingdoms and principalities he mentions was usually of a stormy-petrel character. The only newspaper man to be accorded an interview with the Pontiff of the Church of Rome, he rightly places his account of that event at the opening of his narrative, following it with the establishment of another record in the interview he had with the King of Corea. The war between China and Japan for the mastery of Eastern Asia is followed from Corea to the mainland; and the battle of Port Arthur, with the massacre which followed, is described with vivid effect. Thence there is a swift passage to Count Tolstoy, and an extended interview had with that apostle of peace. The book is one of quick transitions and strong contrasts, the next figure being that of General Weyler, "The Butcher," as Mr. Creelman calls him, whose wreath of poison ivy some of the American generals in the Philippines seem trying to wrest from his brow. An interesting chapter on "yellow journalism" follows, with this justification, unfortunate in its opening sentences, but none the less significant:

"If the war against Spain is justified in the eyes of history, then 'yellow journalism' deserves its place among the most useful instrumentalities of civilization. It may be guilty of giving the world a lop-sided view of events by exaggerating the importance of a few things and ignoring others, it may offend the eye by typographical violence; it may sometimes proclaim its own deeds too loudly; but it has never deserted the cause of the poor and the downtrodden; it has never taken bribes, — and that is more than can be said of its most conspicuous critics."

Some part of this estimate may be applied to Mr. Creelman's own work. He is evidently not of a retiring disposition, — else his occupation would be gone. But he is interesting, whether talking about others, or, more frequently, about himself. The book is illustrated with portraits of many of the persons mentioned, reproduced from photographs.

Iron rails and iron steamships took Miss Annette M. B. Meakin from London to St. Petersburg, over the Trans-Siberian railway to Vladivostock, to Yokohama, to San Francisco, to New York, to Liverpool, and so back to the place of beginning,

as the lawyers say; but it is her experience in crossing Europe and Asia on the great Russian railway line that gives title to her book, "A Ribbon of Iron." Miss Meakin left the British metropolis March 18, 1900, and returned to that spot August 31, having spanned the whole round world in that space of five months and thirteen days, without haste or hardship. She was in Blagovestchensk on June 28, only four days before the firing of the shot which led to the most dreadful of modern massacres. While in the city she was told by the manager of the hotel that war between Russia and China was imminent. "There seem to be as many Chinamen as Russians in this town," she remarked; "What will happen to them if there is a war?" "The moment war is declared they will all have to leave," he replied, "every one of them." And so it proved; but their souls left, not their bodies. The neighboring city of Aigun, inhabited chiefly by Chinese, was wiped off the earth. Our author bought a photograph of a local dignitary, of which she remarks:

"As we were steaming down the Amur, I took the photograph and wrote on the back, 'Governor of Aigun, Chinese town on the Amur.'

"To-day there is no Aigun, and no Governor!"

The story is a simple one, conveying successfully the freshness of the youthful author's impressions; and it is well illustrated.

The interest taken in Afghanistan, through the death, in October, 1901, of the Amir Abdurrahman, and the enthronement of his son Habibullah in his stead, has led to a republication of Doctor John Alfred Gray's intensely interesting volume entitled "At the Court of the Amir," first given the reading world in 1895, narrating his extended sojourn in that troubled land as a physician attached to the native court. A new preface has been written for this edition, in which the recent change of rulers is dwelt upon briefly; but the intrinsic merit of the narrative loses nothing by the lapse of time, and the book may be read for the actual fascination in its pages. Doctor Gray was in Kabul many months before the great Amir's health was entrusted to his skill, the royal patronage being withdrawn soon after through the machinations of a designing and worthless Hindoo. When illness attacked the monarch again, the Englishman saw that he should not be called in until the native Hakim, or physicians, had brought the Amir almost to the point of death, and that the blame for Abdurrahman's death, which would be likely to follow as a matter of course, would be laid at his door. He therefore resigned his somewhat thankless position, after a residence in Afghanistan from March, 1889, to May, 1892, interrupted by a vacation of eight months in England. Of the last Amir a most fascinating portrait is painted, leaving no doubt of the man's inherent nobility and power. Not much is said of the new ruler, but of his father this anecdote is told:

"His Highness had heard that I was ill, and I told him I had not with me the medicine I wished to take. His Highness asked, Would I take native medicine if he prescribed it? I said I should be most grateful to His Highness if he would honor me so far. His Highness gave some directions to a Hakim, who presently brought a small jar. With a little silver spoon he took some dark-looking confection out of the jar, made a bolus of it, and gave it to me. It tasted hot and very nice. There was no more in the pot, and he sent the Hakim away to make some fresh. It was then that my mind became troubled in me, for I knew the Hakim loved me not.

"Presently the jar was brought back, and as they were about to give it me, His Highness asked for it. He scooped a little out with a spoon, and was raising it to his lips, when the Hakim stopped him and whispered in his ear. The Amir turned and looked at him, and the Hakim hurried away with a very red face. By-and-bye he returned with the jar. Again the Amir took it, and looking at me, he raised a spoonful to his lips and swallowed it. . . . To appreciate fully the honor he did me, one must be conversant with Oriental customs. To taste a medicine before handing it to the patient is the duty of an Oriental physician when he is attending the King. I was a servant — but also a stranger and a guest — and the Amir treated me as though I had been a Prince."

Doctor Gray was also a painter in oils, and a photogravure from the portrait he made of the late Amir serves as a frontispiece here.

Mrs. Fanny Bullock Workman and Doctor William Hunter Workman, to follow the order of the names on the title-page of their interesting account of mountain climbing and exploration "In the Ice World of Himalaya," succeeded in conquering several peaks of the great Asiatic range which had never known the foot of man before. These are in the Skoro La circle, and were approached from the Shigar Valley during the summer of 1899; Zurbriggen, a noted Swiss guide, being in the party. The most notable ascent is described as follows:

"We reached the top, 19,450 feet, at ten o'clock, four hours from camp, which time in no way represents the difficulties of the ascent, which began at Avalanche Camp, seven to eight hours below. . . . Speaking from the point of view of ordinary Alpinists, whose knowledge is born of experience with many of the best known mountains of Switzerland, Tyrol, the Dolomites, and some of the numerous untrodden ones of the Himalayas, we should say, unless the climbers are experts, this is not a mountain to be attempted without a competent guide.

"We ate our breakfast with good appetites, and, except for some headache and loss of breath on sudden exertion, suffered in no way from the altitude. . . . We named the peak Mt. Bullock Workman, and left our cards, with name given and record of ascent, in a glass jar, in the snow at the highest point. The temperature at ten o'clock was 56 Fahr., about the same as on the Siegfriedhorn."

Numerous descriptions of native life separate the accounts of the several mountains ascended, and there are numerous photographs in half-tone reproduction. There is a map and a glossary of native words, but no index.

Mr. William Carey has gathered together such facts as have been well authenticated by way of introduction to "Adventures in Tibet," the only new matter in the handsome volume being the transcriptions from the diary of Miss Annie R. Taylor, who succeeded in wandering into Tibet by one route and out by another during the years

1892–3 in a manner nothing less than remarkable. Her account of her own journey, written in pencil in a note-book day by day during her travels, has the merit of being entirely unadorned, though seriously injured through her lack of comparative knowledge, — in fact, missionary zeal led her into undertaking a task nothing less than preposterous, and she seems to have accepted hardship with the resignation of the early Christian martyrs. Miss Taylor left the Chinese frontier city of Tau-Chau September 2, 1892, by stealth, and promptly ran into a nest of brigands. Her escort of five men dwindled to one, and all the pack-horses died; but such reflections as "I am God's little woman, and He will take care of me," sustained her until she was within three days' journey of Lhassa, the capital city. Here she was arrested and held for fifteen days, during which she was continually fighting for her own life and the lives of the two servants with her, being unarmed, and without food, except as her captors provided her. In her darkest moments, with her life lawfully forfeit to her judges, she calmly wrote, "Quite safe here with Jesus,"— and the sequel justified her faith. She was turned back, it is true, but not until her captors had returned to her all her confiscated property, together with "a tent, horses, and provisions sufficient for the return to China." She reached Ta-Chien-Lu April 13, 1893, the months she passed in Tibet being the least endurable of the year. Her own narrative, though made readable and consecutive by Mr. Carey's careful editing, is not as interesting as his summary of it, and has no scientific value, though she traversed, in part, territory quite unknown to Europeans. There are a few photographs and several rough drawings by Miss Taylor herself, by way of illustrations.

Mr. E. H. Parker's "John Chinaman and a Few Others" is a book of many delights. Its theme, as far as it has one, is the demonstration of the humanity, even from the Anglo-Saxon point of view, of the Chinese of all sorts and conditions. A keen sense of humor, a quick sympathy, a complete grasp of the universality of man's shortcomings, and a ready pen, make this a book from which no one can arise without refreshment, both mental and spiritual. Mr. Parker was consul at various places in the Orient, and his life has been devoted to the service of the British Crown; but the book will be laid down with the feeling that he would have made a notable missionary in the usual sense of the word; no one better calculated to give the Chinaman a decent idea of the European can be imagined. There is not a trace of the tendency to contrast a Chinese mob with a fashionable European church congregation, nor to expect rather more of a Chinese servant than from a European ambassador; nor is there, on the other hand, any attempt to set the better sort of Chinese on a pedestal as an example for the worse sort of European to profit by. Having lived in China and the East long enough to learn that the majority of the human race there is full as manly, as womanly, and as childlike as the minority which chances to be born in Europe or America, he takes it for granted that his readers are quite as familiar as he with this self-evident truth, and proceeds to share the joys and sorrows through which he passed while among the yellow-skinned people with his fellow-whites. The book is composed of incidents arranged under minor headings into chapters, but is altogether informal in arrangement as in style. It is anecdotical to a degree, and the anecdotes are new. All are worth reading, but to Americans this is perhaps the best:

"No foreigner has ever yet succeeded in obtaining a Chinese degree, nor is it at all likely that any one has tried; but as special arrangements are made for Miao-tsz [a sort of gipsy] and other tribes, it is not improbable that a European student would be admitted if he went through the usual curriculum. On the other hand, both Chinese and Japanese have shown that they possess the requisite mental capacity to obtain English degrees, and to pass the Inns of Court examinations for call to the bar. When it is considered that, in order to do this, the Oriental must have some knowledge of Roman as well as of English history, it becomes evident that, besides mastering Law, a Chinese who can pass for call must possess considerable intellectual power.

"One of the students at the Middle Temple in 1876 was Ng Choy (the Cantonese way of pronouncing Wu Ts'ai). The Wu family of Canton, to which it is almost certain Mr. Wu must be more or less distantly related, is no other than the 'Howqua' of old Co-hong days; and I suppose 'Howqua' may be a Portuguese attempt to render the syllables Ng-ka, or 'Wu family.' Archdeacon Gray several times took me to see the family mansion. Mr. Ng, after being called to the bar, returned to Hongkong, where he practised for a time before the Supreme Court there. Before long his services were requisitioned by Li Hung-chang at Tientsin, where he remained for many years as legal adviser, and thus obtained formal entrance into the Chinese public service. He is no other than Wu T'ing-fang, the present able Minister at Washington. . . . When a Chinese becomes a mandarin, he adopts an official 'Christian' name, and T'ing-fang or 'hall fragrance,' is accordingly the bureaucratic designation of Ng Choy; the idea is that of a statesman, the sweet-smelling savor of whose reputation 'fills the court.'"

The pictures in Mr. Parker's eminently readable book are of the same nature as the text: seen through his eyes, the most obtuse observer can assure himself that there are at least as many kinds of Chinaman, good, bad and indifferent, as there are of Caucasians.

WALLACE RICE.

BRIEFS ON NEW BOOKS.

Women and men of the French Renaissance.

It is a brilliant procession that files before us through the pages of Miss Edith Sichel's "Women and Men of the French Renaissance" (Lippincott). How could it be otherwise, when those who compose it are none other than the foremost figures of that most fascinating time? And though the men are numerically in the great majority in this bright array, the precedence given to women in the title is justified by the central and commanding place allotted, not without reason, to Margaret of An-

goulême. It is not the author's purpose to give anything like a full and connected picture of the Renaissance in France, but only to illumine "a little corner of it" principally contained within the limits of the reign of Francis I.; and even within this portion not to follow closely the movement of ideas or events, nor to penetrate their inner connections, but only to "recall a few of the less known figures" of that day. This modest purpose has been achieved with reasonable success. We have accordingly not a historical or critical study, but a little gallery of portraits, most of them sketches rather than finished paintings, done with an alert pen and with a just perception of the salient features. In the foreground beside Margaret are her mother, Louise de Savoie, her daughter, Jeanne d'Albret, and her brother, Francis I.; and about her come and go the men and women, scholars, artists, poets, beauties, wits, who made the epoch, — Charles V., Henri d'Albret, Madame d'Etampes, Diane de Poitiers, Marot, des Périers, du Bellay, Ronsard, Dolet, Erasmus, Rabelais, Benvenuto Cellini, Philibert de l'Orme, Pierre Lescot, Jean Goujon, and a host of others. Indeed, so many and so various are the figures that hasten across the field of vision that the effect is a little kaleidoscopic. Some preliminary chapters furnish a background by setting forth the general conditions of the society of the Renaissance, the main current of its ideas, and its historical connection with the past. It is perhaps inseparable from the plan of the book, perhaps also in a measure due to the character of the period, that the general impression it leaves is somewhat confused, fragmentary, and disconnected. But there is much information in the book, and it may be read with pleasure and profit by any who seek an agreeable introduction to the first half of the sixteenth century in France. The serious student will go at once to the sources from which it has been drawn. The mechanical execution of the book is excellent, and its attractive pages are freer from misprints than is often the case with books containing so many foreign names and quotations. There are, however, a few rather irritating ones, — for instance, *Causeries de lundi* (p. 226). And one wonders whether the long-suffering "proof-reader" could be justly held responsible for making the title of du Bellay's well-known dainty lines read in English "A Sower of Corn, to the winds."

Habitability of the solar planets.

Mr. Garrett P. Serviss is well known as an entertaining writer upon popular themes in astronomy, and his latest work, "Other Worlds" (Appleton) will add to his reputation as a trustworthy popularizer of one of the most abstruse of the sciences. His aim, in the book before us, is to present an account of the planets of the solar system from the standpoint of their habitability. While freely admitting that intelligence may exist in worlds which are quite unfit for human habitation, Mr. Serviss refuses to be drawn aside into fruitless speculations on such matters, and confines himself to the simple question whether our planets are at present suited to the support of such life as exists upon the earth. One by one, from coy Mercury to slow-footed Neptune, the major planets are passed in review, and the latest and most authoritative observations of the appearances and physical conditions of these bodies are discussed in a fair-minded judicial fashion. The asteroids and the satellites of the planets are also considered; an entire chapter is devoted to an admirable description of conditions at the surface of our moon. Flights of fancy are not wanting, but they are founded upon fairly well established facts, and add to the charm of the writer's treatment of the subject. Even professional astronomers, who usually have scant patience with speculations concerning the habitability of other worlds, will find little to criticise, even when the author touches upon such a theme as the possibility of aëreal navigation upon Venus. Occasionally full credence is given to supposed discoveries which have not yet been verified; an instance of this is found on page 195, where the ninth satellite of Saturn is mentioned. The concluding chapter contains six charts showing the chief stars of the zodiacal constellations; these are to be used in connection with the Nautical Almanac or some other source of information with reference to the apparent positions of the planets in the heavens. Thus the reader may acquaint himself with them, and watch their wanderings in starry fields.

A manual of every-day philosophy.

Dr. Robertson Nicoll has lately told us that "the highest wisdom is to be found in commonplaces." Like children, with their fondness for endless repetition in their plays, we delight to exercise our minds along well-worn grooves. Mr. R. de Maulde la Clavière, in his latest book, "The Art of Life" (Putnam), gives us all the pleasure of imagining we are thinking, without the fatiguing exertion of thought. How trite, yet how true, are his observations on the hideous designs of much of our wall-paper; and what responsive chords he touches in alluding to its effect upon us in hours of sickness when we are condemned to lie with eyes riveted upon its floral monstrosities and its absurdly impossible foliage! And yet, to do him justice, he is occasionally thought-provoking, and even instructive. "The choice of colours for our rooms," he says, "demands the greatest care. Red, without affecting men as it affects bulls, stimulates them to energetic action, or at least to movement, to such an extent that in Germany red has been employed in certain factories as a filip to activity!" In his philosophy of life he finds love to be the all-important thing. "We must love something, but what?" he asks; and then, like the true Frenchman that he is, sends us to woman to round out and complete our lives. Indeed, as might have been expected from the author of that subtle study in feminism,

"Women of the Renaissance," the gentler sex claims a large share of his space; and, it should be added, he handles the theme with delicacy, and at times with distinction. Mr. George Herbert Ely's translation strikes us as excellent.

Animal life of long ago.

The story of the rocks is one in which the leaves are turned but slowly, and, like the palimpsest, the writing must often be restored before the untrained reader can scan the tale. It is the dragon chapter which Professor H. G. Seeley has given us in his "Dragons of the Air" (Appleton), an account of extinct flying reptiles. The author is the authority upon Pterodactyles, and gave to the public the results of his many years of investigation in a series of lectures now presented in book form. The work is in the main technical, intended for the palæontologist, though the broader phases of the subject are not neglected. Thus the habits and affinities of these ancestral forms are discussed and the principles of palæontological interpretation are elucidated.— Of a more popular vein is "Animals of the Past" (McClure, Phillips & Co.), from the pen of Mr. F. A. Lucas, one of the curators of the United States National Museum. His connection with this public institution has given the author an excellent opportunity to find out the lives of public interest in palæontology, and his book answers many questions concerning fossils, their methods of formation, their affinities and their meaning. Popular misconceptions, such as fossil men and living mammoths, are explained, and an effort is made to give the real facts concerning the size and nature of extinct monsters. The illustrations in this book are noteworthy — since they combine the scientific imagination of the author and the artistic skill of Mr. Charles R. Knight. The author's style is free and easy, and he has furnished a very readable book. Each chapter closes with a few references to pertinent literature of reliable character, and the museums are noted in which the best examples of the animals described may be seen.

Life of Victoria, by one of her own family.

The Marquis of Lorne (now His Grace the Duke of Argyll) was a most appropriate person to be selected to write a life of the late Queen Victoria. A son-in-law of the great queen, he was familiar with her home-life — one of the best indexes of character in any person. "V. R. I. Queen Victoria, her Life and Empire" (Harper) is a well-written, eminently readable biography. It traces the great queen from her early days, through her whole long career, to her demise; devoting by far the larger part of the book to her life anterior to the death of the Prince Consort in 1861. The author handles his material with wisdom and a due sense of proportion, though the reader would often be greatly delighted if he could obtain a little fuller picture of political affairs as seen from the palace. Of course, the picture as given is mainly that seen and painted by the royalty, but its dimness is often a source of disappointment. After the death of Prince Albert, Queen Victoria showed the hardiest heroism. The affairs of state, as the years grew on, became more and more complicated. The events on the European continent and in Asia, between the seventies and eighties, among Germany, France, Russia, and the East, added greatly to her burdens of state. But she was brave, heroic, and full of faith. Her voice was ever against war, and for everything that made for peace. The last years of the Queen were full of pathos, well described in this volume, and affectionately appropriate.

The study of dependent and delinquent classes.

Professor Charles R. Henderson's "Introduction to the Study of the Dependent, Delinquent, and Defective Classes, and of their Social Treatment" (Heath) provides material that should awaken the interest of intelligent philanthropy, and undertakes "to aid educated social leaders to enter upon a method of study which will conduct them to codified results of wide experience and investigation, so that they may think more effectively, observe more shrewdly, and coöperate in the wisest methods of action." Naturally, such a book must have more than a passing interest for every thoughtful person who concerns himself about the welfare of his less fortunate fellow-men. The book is intended, primarily, as a text-book for colleges and universities; but its scope and purpose are much wider. The author has divided his work into four parts, — "The Phenomena of Dependence and their Explanation," "Social Organization for the Relief and Care of Dependents," "Social Arrangements for the Education, Relief, Care, and Custody of Defectives," and "An Introduction to Criminal Sociology." An appendix gives valuable suggestions to the student, indicates what authorities can be consulted if further investigations are desired, gives brief summaries of measurements, several valuable tables, and copious references in support of the text. The questions discussed show mature judgment, painstaking investigations, careful study of the best literature of the time, and a happy faculty of presenting ideas and conclusions succinctly and yet in a manner likely to provoke further investigation on the part of the inquiring mind.

The "Riverside" life of Irving.

In the opening of his compact biography of Washington Irving in the Riverside Biographical Series (Houghton), Mr. Henry W. Boynton tells us that Irving's "original publishers are now selling, year by year, more of his books than ever before." This is interesting as a bit of literary statistics; but when, interpreting for us, he adds, "There is little doubt that his work is still widely read, and read not because it is prescribed, but because it gives pleasure; not as the product of a 'standard author,' but as the expression of a rich and engaging personality, which has written itself like an

endorsement across the face of a young nation's literature," there will doubtless be many to raise dissenting voice. By Mr. Boynton's own showing, the larger body of Irving's work is, if not exactly mechanical, at least lacking in the fire of genius. He also makes it clear that, while Irving was not quite a *dilletante* in his attitude toward literature and life, his inspiration was rather that of sentiment than passion. We need not insist too much on the strenuous life to make it apparent that the impress of such a personality through its own immediate power is not likely to be great upon the reading world to-day. For the purposes of this brief biography, however, it is well that the author thinks otherwise. His enthusiasm for his subject, the easy fluency of his style, his nice sense of proportion, make the book a very pleasant volume for a winter evening by the fire. As biography, it is perhaps better reading than Irving's own life of Washington, and the reader may have more assurance of his author's accuracy.

Garden-making on walls and water.

If we were not over-civilized, it is not likely we should yearn for such an admixture of nature and art as is implied in Miss Gertrude Jekyll's "Wall and Water Gardens" (imported by Scribner). It is one of several score of recent works of its kind, and shows that the subject has become one for specialization in limiting itself to the consideration of "simple ways of using some of the many beautiful mountain plants and the plants of marsh and water." As in most works on horticulture, it is written by an amateur for amateurs, and has in consequence a literary flavor throughout the text, the bolus of instruction being made palatable thereby. The walls referred to are not necessarily those of houses; many of them, in fact, are what are called "fences" in New England, and most of them are erected in spots that need that sort of beautification. Nor are the waters spoken of necessarily natural streams; small ponds and pools, tubs even, will suffice for implanting aquatic plants and lending variety to the scene. There is due recognition of the formal gardening that is coming into fashion once more, and the book is both thorough and sincere without being technical. It is embellished with many half-tone reproductions of photographs, and will be treasured by the amateur gardeners and nature-lovers for whom it is designed.

The priestly element in the Old Testament.

Advanced students of the Bible are differentiating the various elements of its literature, its religion, and its philosophy, so that thereby they may be the better prepared to appreciate the development of the nation in the midst of which these different ideas grew up. "The Priestly Element in the Old Testament" (University of Chicago Press), by President W. R. Harper, is a series of constructive studies for advanced Bible classes. It is essentially a student's book, analyzed for elaborate work with copious references to scripture texts, and many solid pages of references to English, German, French, and other literature on the themes under discussion. These scripture and outside references are ample for the most ambitious student of this theme. Part I. deals with the general scope of the priestly element; Part II. with the history of worship in the earlier, middle, and later Old Testament periods — according to the arrangement of the history on the modern evolutionary hypothesis. Part III. is a comparative study of the laws and usages of worship. These pertain to the priest, the place of worship, sacrifice, feasts, the Sabbath and kindred institutions, clean and unclean, and prayer and related forms of worship. The book is not intended for, neither will it prove to be, interesting reading. It is first and last an outline, such as can be most profitably used by students in investigative work.

Ruskin's principles of art-criticism.

Foremost among the men who have contributed toward the two coördinate movements that are destined to make the twentieth century illustrious was John Ruskin. A social reformer as well as an art critic, he stood chief among those who have insisted upon the incorporation of Christian principles into ordinary business relations, and upon the application of art to common life. The principles of these reforms have so saturated society that they are now accepted by many persons who have never read Ruskin's books, and who would be dismayed in contemplation of the shelf-full of volumes in which they are imbedded. A volume of "Ruskin's Principles of Art Criticism," compiled by Miss Ida M. Street and published by H. S. Stone & Co., performs a real service in selecting and classifying and arranging the most fundamental of his utterances, prefacing each group with an adequate though brief introduction concerning the special point of view. The predominant note in Ruskin's teaching, whether in art or political economy, is a spiritual one, as opposed to the materialism of the eighteenth and of the first half of the nineteenth centuries. Both as editor and expositor, Miss Street has brought this spiritual meaning clearly to the reader, and the work is to be commended as one of the best of its kind.

National parks and reservations.

No one has done more to draw the attention of the public to the desirability and necessity of forest preservation than Mr. John Muir, the "veteran of the Sierras," whose recent book on "Our National Parks" (Houghton, Mifflin & Co.) embodies some of his most trenchant appeals for public interest and legislative action. The forest reservations, now so extensive, and our great national parks, the breathing-places for the people, owe much to his untiring efforts. Nature wild and free is Mr. Muir's delight, and he takes his readers through these great public parks and reservations, many of which are as yet but little known, with a sympathy which inspires and an enthusiasm which is conta-

gious. He rejoices in the flowers, the wild beasts are his friends. He delights in the trees, and worships the sequoid — and who would not bow at such a shrine? The prophet of the big trees is as free and unrestrained in his marshalling of adjectives as he is in his lonely travels in the Sierras, and his descriptions are as unconventional as the waterfall or the mountain peak which charms. Perhaps life in the open conduces to breeziness of style.

A study of British shells.

The latest volume in the "Library of Natural History Romance" (Frederick Warne & Co.) is Mr. Edward Step's "Shell Life," an introduction to the British Mollusca. The author is a well-known leader among the many natural history field-clubs of England, and his book is planned to meet the needs of the unscientific lover of nature. The greater part of the Mollusca indigenous in the British Isles and adjacent seas are briefly described in this little volume, whose utility is greatly enhanced by over six hundred excellent illustrations. The work is not intended to be a shell-collector's manual, but rather to encourage a study of the living animals. Their structure, habits, mode of life, enemies, their many modifications for protection, and the adaptations to their surroundings, are brought into greater prominence than is usual in works of this class. Well planned and well executed, it is a model popular guide. In accordance with the custom fostered in these societies of natural-history amateurs, our author uses common names for the shells. In a popular work this may be commendable; but it may become quite as pedantic and disagreeable as the binomial nomenclature of science. Contrast the "Pod Razor" with *Solen viliqua!* Euphony and precision, if not also usage, sanction the latter, while the former has only the vernacular to commend it. A recent writer has well said: "Scientific names are no harder than others, simply less familiar, and when domesticated they cease to be hard."

A sketch of Edwin Booth.

Mr. Charles Townsend Copeland's life of Edwin Booth, traces the career of the great tragedian in a manner characteristic of the "Beacon Biographies" — in which series it appears. The author has quoted freely from previous records, and has also added to his own opinions extracts from contemporary authors. A number of hitherto unpublished letters, written by Booth to Mr. Thomas Bailey Aldrich, reveal incidents and minor touches of an eventful life. A rare photograph, which Booth considered his best likeness, is reproduced as frontispiece —

> "It was thus
> He looked; such pallor touched his cheek;
> With that same grace he greeted us —
> Nay, 'tis the man, could it but speak!"

Mr. Copeland's book is one to be read attentively by those who take an intellectual interest in stage history; owing to its conciseness, it recalls a very scarce volume (published in 1846) called "The Actor," a biographical sketch of the elder Booth.

Material for the history of the Civil War.

It is not with great expectations of either pleasure or profit that one takes up a book which on its face shows that it has been written by a man who is possessed by one idea, especially if the idea is a small one and the book is published by the author. Such a book is "The Assassination of President Lincoln," written and published by Mr. Osborn H. Oldroyd, of Washington, D. C. But the experience of the writer has been like that of him of old who came to scoff and remained to pray. He is glad to acknowledge that he has read the book with interest, and with the profit that comes from the study of abnormal character as it may affect a nation's history. The author has carefully worked out every detail in the lives of the conspirators during the days that preceded the assassination, and their pursuit, trial, and execution; and the book deserves a place on the shelves that hold the materials for the history of the Civil War. There are eighty-two illustrations.

BRIEFER MENTION.

"Philippine Affairs: A Retrospect and Outlook," is the title of the book which contains President Jacob Gould Schurman's recent Boston address, now put forth in convenient shape by the Messrs. Scribner. It is a publication which deserves the attention of all thoughtful Americans. President Schurman is not exactly an anti-imperialist yet, but we have hopes of his complete conversion in time, for it has been evident all along that his conscience was troubling him, and that he has found it hard to approve of the administration policy of the past three years. We particularly call attention to these closing words: "Any decent kind of government of Filipinos by Filipinos is better than the best possible government of Filipinos by Americans." If this principle of action be once accepted, everything else that can fairly be urged in behalf of our national honor and ideals will follow as a logical consequence.

The name of John Amos Komensky, under its Latinized form Comenius, is well known to students of the educational art. That he was a philosopher whose speculations embraced a far wider field than that of education is a fact not so widely known. His "Labyrinth of the World," for example, although a work of his youth, is one of the classics of Bohemian literature, and presents a wonderful picture of the life and thought of the early seventeenth century. This famous work, which is of the class that includes the "Utopia" and the "Civitas Solis," is also an allegory that has certain affinities with the "Pilgrim's Progress." It is different, because Komensky was a scholar of wide range, whereas Bunyan was a man of comparatively untutored mind and narrow outlook. Count Lützon, in making an English translation of this work, has done a real service to comparative literature, and made accessible a really important document in the history of modern thought. (Dutton.)

NOTES.

A new edition of Mr. Richard Le Gallienne's paraphrase of Omar, with fifty quatrains in addition to those before published, is sent us by Mr. John Lane in a tastefully-printed volume.

A new edition, with illustrations, of Mr. Reuben Gold Thwaites's "Down Historic Waterways," which has been out of print for several years, will be published shortly by Messrs. A. C. McClurg & Co.

A "Handbook of the Trees of New England," by Messrs. Lorin R. Dame and Henry Brooks, is published by Messrs. Ginn & Co. It gives botanical descriptions of the arboreal species of the New England States, and has nearly a hundred full-page plates by way of illustrations.

Three German texts just published by Messrs. D. C. Heath & Co. are Lessing's "Minna von Barnhelm," edited by Dr. Sylvester Primer; Körner's "Zriny," edited by Dr. Franklin J. Holzworth; and Herr Heyse's story of "Niels mit der Offenen Hand," edited by Professor Edward S. Joynes.

An interesting exhibition of choice first editions and books in fine and unique bindings was held by Messrs. Charles Scribner's Sons at the Auditorium, Chicago, from February 21 to 27. The work of nearly all of the leading American, English, and foreign binders was represented in the exhibit.

The Open Court Publishing Co. send us a volume of translations from Leibniz, made by Dr. George R. Montgomery. The contents include the "Discourse on Metaphysics," the "Monadology," and the correspondence with Arnauld. M. Paul Janet writes a philosophical introduction to the volume.

An excellent translation of M. Charles Wagner's "The Simple Life" is published by Messrs. McClure, Phillips & Co. Miss Mary Louise Hendee is the translator, and an introduction and biographical sketch of the author are supplied by Miss Grace King. The book itself is one that deserves the widest reading.

Two lectures on Newman, constituting an appreciation of that great theologian and still greater writer, are comprised in a volume by Dr. Alexander Whyte, published by Messrs. Longmans, Green, & Co. Some choice selected passages from Newman's writings are added to the lectures, and make up nearly one-half of the volume.

Mr. Nathan Haskell Dole is engaged in revising and enlarging his bibliography of Omar Khayyám for a new edition of the "Multivariorum" edition of the "Rubáiyát," to be published this Spring by Messrs. L. C. Page & Co. Mr. Dole, whose address is Jamaica Plain, Mass., will be grateful for any information regarding new material for this work.

A novel of unusual interest soon to be issued by Messrs. A. C. McClurg & Co. is Miss Ottilie A. Liljencrantz' "The Thrall of Lief the Lucky," a story of Viking days. The book will be elaborately illustrated in colors from paintings by Troy and Margaret Kinney. Messrs. McClurg have also in press a new edition (the thirteenth) of Mr. James Baldwin's "The Book Lover," beautifully printed at the Merrymount Press.

A new series of publications issued by the University of Chicago Press is entitled "Contributions to Education," and the numbers are octavo pamphlets of moderate size. Three have now been published, and three others are announced. The numbers now on our table are "Isolation in the School," by Mrs. Ella Flagg Young; "Psychology and Social Practice," by Professor John Dewey; and "The Educational Situation," also by Professor Dewey. They are educational reading of the most stimulating quality, and deserve to be widely circulated.

"Thoughts from the Letters of Petrarch," selected and edited by Mr. J. Lohse, is issued by Messrs. E. P. Dutton & Co. in connection with Messrs. J. M. Dent & Co. of London. The reader of this daintily-printed book will agree with its editor that "those who only know Petrarch by his Sonnets, cannot fully understand his true genius, his pure and liberal mind, his great erudition, and the power and authority he had over his fellow-men."

Among the books of fiction to be issued by Messrs. Little, Brown, & Co. this Spring are the following: "The Heroine of the Strait," a romance of Detroit in the time of Pontiac, by Miss Mary Catherine Crowley; "The God of Things," a modern society novel, by Miss Florence Brooks Whitehouse; "The Eagle's Talon," a romance of the Louisiana Purchase, by Miss Sheppard Stevens; and "In the Country God Forgot," a tale of the Southwest, by Miss Frances Charles.

A little volume of child verse by Charles Lamb entitled "The King and Queen of Hearts," hitherto unauthenticated, will be published this Spring by Messrs. McClure, Phillips & Co., in a facsimile reprint of the original edition, with an introduction by Mr. E. V. Lucas. Noteworthy among other forthcoming publications of the same firm are a volume of "Unpublished Letters of Daniel Webster," and Signor Guglielmo Marconi's own account of "Wireless Telegraphy."

Mr. Elliot Stock, of London, is publishing a series of volumes entitled "The Church's Outlook for the Twentieth Century." A recent volume in this series is by Mr. Arthur Galton, and is entitled "Our Attitude toward English Roman Catholics and the Papal Court." The "Church," it need hardly be added, is the Anglican communion, and Mr. Galton, having been a Romanist in his earlier years, writes from an intimate acquaintance of the two organizations which he now compares.

TOPICS IN LEADING PERIODICALS.

March, 1902.

Agriculture, Scientific, in South, Need of. *Rev. of Reviews.*
Alabama Bicentennial, An. *Review of Reviews.*
Alps, Pennine, Sanctuaries of the. Edith Wharton. *Scribner*
Arbitration, International. Hannis Taylor. *No. American.*
Arctic Cliff Dwellers. R. N. Hawley. *World's Work*
Astronomer's Night's Work. T. J. J. See. *World's Work.*
Bandit, A California. O. P. Fitzgerald. *Century.*
Bavarian Bric-à-Brac Hunt. P. G. Hubert, Jr. *Century.*
Bible, English, Lineage of the. H. W. Hoare. *Harper.*
British Possessions, Public Debts of. Harold Cox. *No. Am.*
Burr, Aaron, Trial of. Ida M. Tarbell. *McClure.*
Chinese Exclusion in Australia. H. H. Lusk. *No. American.*
Dante as Lyric Poet. W. R. Thayer. *Atlantic.*
Desert, American, Wonders of. R. T. Hill. *World's Work.*
Earth's Interior Heat, Utilization of. *World's Work.*
Editor, Provincial, Confessions of a. *Atlantic.*
Eliot, President, of Harvard. G. P. Morris. *Rev. of Revs.*
Elizabethan Theatre, The. Felix E. Schelling. *Lippincott.*
Emotion in Modern Art. Claude Phillips. *North American.*
England and War of Secession. Goldwin Smith. *Atlantic.*
England, The Heart of. John Corbin. *Scribner.*

Fiction, Point of View in. Agnes Repplier. *Harper.*
Gardens and Window-Boxes. E. E. Rexford. *Lippincott.*
Gardens, Joy of. Julius Norregard. *Harper.*
German Emperor, The. W. von Schierbrand. *World's Work.*
Germany, A Letter from. W. C. Dreher. *Atlantic.*
Germany's Political Turning-Point. *North American.*
Indian Policy, A New. W. A. Jones. *World's Work.*
Isthmian Canal, The. Charles Morris. *Lippincott.*
"King James" of Beaver Island. E. F. Watrous. *Century.*
Korea and her Emperor. Alfred Stead. *Harper.*
Kubelik, Jan. H. E. Krehbiel. *Century.*
Language, Anarchism in. Joseph Fitzgerald. *Harper.*
Life and Mind, Mysteries of. Carl Snyder. *McClure.*
Loeb's Researches and Discoveries. *McClure.*
Manchuria, Muscovite Designs on. L. Miner. *No. American.*
March Meeting, An Old-Time. R. E. Robinson. *Atlantic.*
Marconi and his Transatlantic Signal. P. T. McGrath. *Cent.*
Marionette Theater in New York. F. H. Nichols. *Century.*
Metaphysical Movement, The. Paul Tyner. *Rev. of Revs.*
Missions, Practical. E. M. Bliss. *Review of Reviews.*
Municipal Self-Government. E. B. Smith. *Atlantic.*
Naval Lessons of the War, Some Neglected. *No. American.*
Nerve Impulse, Nature of the. A. P. Mathews. *Century.*
Nineteenth Century, Riddle of. Clara Morris. *McClure.*
Patti, A Playmate of. Augusta de Bubna. *Lippincott.*
Philippines — after an Earthquake. S. Bonsal. *No. Amer.*
Philippines, Economic Future of. C. A. Conant. *Atlantic.*
Philippines, Educational Problem in. F. W. Atkinson. *Atlan.*
Power-Transmission, Longest in the World. *Rev. of Reviews.*
Science, Measurements of, beyond our Senses. *Harper.*
Sculpture, Frontier in. Arthur Goodrich. *World's Work.*
Seashore Laboratory, A. H. F. Osborn. *Harper.*
Senate, Constitutional Powers of. W. H. Moody. *No. Amer.*
Society, American, Uniting of. Frederic Emory. *W. Work.*
South American War Issues. Edwin Emerson Jr. *Rev. of Rev.*
Southern Question, The Real. E. C. Branson. *World's Work.*
Southwest, Old Règime in the. A. E. Hyde. *Century.*
Stevenson, In Samoa with. Isobel O. Strong. *Century.*
Tennyson, Personal Recollections of. W. G. McCabe. *Century.*
Theatre, Question of the. Brander Matthews. *No. American.*
Trappist Monks, Flemish Home of. J. B. Osborne. *Lippin.*
Trollope, Anthony. Gamaliel Bradford, Jr. *Atlantic.*
Trusts in Light of Census Returns. W. R. Merriam. *Atlantic.*
Tuberculosis Problem, The. S. A. Knopf. *North American.*
University, Launching of a. D. C. Gilman. *Scribner.*
U. S. Banking and Treasury System. J. H. Walker. *No. Am.*
Vivisection. H. C. Merwin. *Atlantic.*
War and Economic Competition. Brooks Adams. *Scribner.*
Washington City, Improvement of. Charles Moore. *Century.*
Westminster, Two "Grandes Dames" Buried in. *Lippincott.*
Whipple, Bishop Henry B. H. P. Nichols. *Century.*

List of New Books.

[*The following list, containing 66 titles, includes books received by* The Dial *since its last issue.*]

BIOGRAPHY.

The Life of Napoleon I. Including New Materials from the British Official Records. By John Holland Rose, M.A. Illus., 8vo, gilt tops, uncut. Macmillan Co. $4. *net.*

Constable. By C. J. Holmes. Illus., 8vo, uncut, pp. 75. "Artist's Library." Longmans, Green, & Co. $1. *net.*

HISTORY.

The History of the World: A Survey of Man's Record. Edited by Dr. H. F. Helmolt; with Introductory Essay by the Right Hon. James Bryce, D.C.L. Vol. I., Pre-History—America and the Pacific Ocean. Illus., in colors, etc., 4to, gilt top, uncut, pp. 628. Dodd, Mead & Co. $6. (To be completed in 8 volumes.)

The Victoria History of the County of Norfolk. In 6 vols.; Vol. I., edited by H. Arthur Doubleday. Illus. in photogravure, colors, etc., 4to, gilt top, uncut, pp. 351. "Victoria History of the Counties of England." E. P. Dutton & Co. $12. *net.*

Hochelaga Depicta; or, History of Montreal. Edited by Newton Bosworth, F.R.A.S. Illus., 12mo, uncut, pp. 284. "Facsimile Reprints of Early Canadian Books." Toronto: Congdon & Britnell. $3.

Mediæval Rome, from Hildebrand to Clement VII., 1073-1600. By William Miller. Illus., 12mo, pp. 373. "Story of the Nations." G. P. Putnam's Sons. $1.35 *net.*

The Rending of Virginia: A History. By Granville Davisson Hall. Illus., 12mo, pp. 622. Glencoe, Illinois: Archie C. Hall. $2.

GENERAL LITERATURE.

The Language and Metre of Chaucer. Set forth by Bernhard Ten Brink. Second edition, revised by Friedrich Kluge; trans. by M. Bentinck Smith. 12mo, gilt top, uncut, pp. 280. Macmillan Co. $1.50 *net.*

Newman: An Appreciation in Two Lectures; with the Choicest Passages of his Writings Selected and Arranged by Alexander Whyte, D.D. 12mo, pp. 256. Longmans, Green, & Co. $1.10 *net.*

Pen and Ink: Papers on Subjects of More or Less Importance. By Brander Matthews. Third edition, revised and enlarged. 12mo, gilt top, pp. 277. Charles Scribner's Sons. $1.25 *net.*

Selections from the English Poets. Edited by Prof. Edward Arber, F.S.A. The Milton Anthology, 1638-1674. With portraits, 12mo, gilt top, uncut, pp. 312. Oxford University Press.

Naked Truths and Veiled Allusions. By Minna Thomas Antrim (Titian). 24mo, pp. 112. Henry Altemus Co. 50 cts.

NEW EDITIONS OF STANDARD LITERATURE.

Pendennis. By W. M. Thackeray; edited by Walter Jerrold; illus. by Charles E. Brock. In 3 vols., with photogravure portrait, 12mo, gilt tops, uncut. Macmillan Co. $3.

BOOKS OF VERSE.

Castles in Spain, and Other Sketches in Rhyme. By Winifred Sackville-Stoner. 12mo, pp. 101. Abbey Press. $1.

The Silver Cord and the Golden Bowl. By Grace Adele Pierce. 12mo, pp. 148. Abbey Press. $1.

FICTION.

Audrey. By Mary Johnston. Illus. in colors, 12mo, pp. 418. Houghton, Mifflin & Co. $1.50.

The Colonials: Being a Narrative of Events chiefly connected with the Siege and Evacuation of Boston. By Allen French. 12mo, pp. 504. Doubleday, Page & Co. $1.50.

The Methods of Lady Walderhurst. By Frances Hodgson Burnett. Illus., 12mo, gilt top, pp. 304. F. A. Stokes Co. $1.25.

The Giant's Gate: A Story of a Great Adventure. By Max Pemberton. Illus., 12mo, pp. 393. F. A. Stokes Co. $1.50.

Eve Triumphant. By Pierre de Coulevain; trans. from the French by Alys Hallard. 12mo, pp. 419. G. P. Putnam's Sons. $1.20 *net.*

At Large. By E. W. Hornung. 12mo, pp. 368. Charles Scribner's Sons. $1.50.

Wistons: A Story in Three Parts. By Miles Amber. 12mo, gilt top, uncut, pp. 346. Charles Scribner's Sons. $1.50.

The Cloistering of Ursula. By Clinton Scollard. Illus., 12mo, gilt top, pp. 273. L. C. Page & Co. $1.50.

Wolfville Days. By Alfred Henry Lewis; illus. by Frederic Remington. 12mo, pp. 311. F. A. Stokes Co. $1.50.

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Hester Blair: The Romance of a Country Girl. By William Henry Carson. Illus., 12mo, pp. 348. C. M. Clark Pub'g Co. $1.50.

Hold Redmere: A Tale. By Thomas Wood Stevens and Alden Charles Noble. 24mo, uncut, pp. 48. Ridgewood, N. J.: Alwil Shop.

In White and Black: A Story. By W. W. Pinson. Illus., 12mo, pp. 357. Saalfield Publishing Co. $1.50.

The Pagan's Cup. By Fergus Hume. 12mo, pp. 290. G. W. Dillingham Co. $1.25.

The Perverts. By William Lee Howard, M.D. 12mo, gilt top, pp. 388. G. W. Dillingham Co. $1.50.

The Riddle of Life. By J. Wesley Johnston. 12mo, gilt top, pp. 399. Jennings & Pye. $1.50.

A Fool's Year. By E. H. Cooper. 12mo, pp. 289. D. Appleton & Co. Paper, 50 cts.

Mary Starkweather. By Corolin Crawford Williamson. 12mo, pp. 603. Abbey Press. $1.50.

Whither Are We Drifting? By Otto Steehhan. 12mo, pp. 249. Abbey Press. $1.

The Phantom Caravan. By Cordelia Powell Odenheimer. 12mo, pp. 131. Abbey Press. $1.

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RELIGION.

Our Attitude towards English Roman Catholics, and the Papal Court. By Arthur Galton. 12mo, uncut, pp. 156. London: Elliot Stock.

POLITICS.—ECONOMICS.—SOCIOLOGY.

A History of Political Theories, Ancient and Mediæval. By William Archibald Dunning, Ph.D. 8vo, gilt top, pp. 360. Macmillan Co. $2.50 *net*.

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Russian Political Institutions: Their Growth and Development from the Beginning of Russian History to the Present Time. By Maxime Kovalevsky. 8vo, pp. 299. University of Chicago Press. $1.50 *net*.

The War in South Africa: Its Cause and Conduct. By A. Conan Doyle. 12mo, pp. 139. McClure, Phillips & Co. Paper.

The Social Evil, with Special Reference to Conditions Existing in the City of New York: A Report Prepared under the Direction of the Committee of Fifteen. 8vo, gilt top, uncut, pp. 188. G. P. Putnam's Sons. $1.25 *net*.

Lectures on the Theory of Economics. By Frederick Charles Hicks. 12mo, pp. 289. University of Cincinnati Press.

PHILOSOPHY AND ETHICS.

Philosophy of Conduct: A Treatise of the Facts, Principles, and Ideals of Ethics. By George Trumbull Ladd. Large 8vo, pp. 663. Charles Scribner's Sons. $3.50 *net*.

Mental Growth and Control. By Nathan Oppenheim, M.D. 12mo, gilt top, uncut, pp. 296. "Personal Problem Series." Macmillan Co. $1. *net*.

Kant's Prolegomena to any Future Metaphysics. Edited in English by Dr. Paul Carus. 12mo, pp. 301. "Philosophical Classics." Open Court Pub'g Co. Paper, 50 cts. *net*.

Leibniz's Discourse on Metaphysics, Correspondence with Arnauld, and Monadology. Trans. from the originals by Dr. Geo. R. Montgomery. 12mo, pp. 272. "Religion of Science Library." Open Court Pub'g Co. Paper, 35 cts. *net*.

BOOKS FOR SCHOOL AND COLLEGE.

Cours Complet de Langue Française. Par Maxime Ingres. Premier volume, troisième édition. 8vo, pp. 314. University of Chicago Press. $1.50 *net*.

Geschichten von Deutschen Städten. Erzählt von Menco Stern. 12mo, pp. 420. American Book Co. $1.25.

A Study of Macbeth. By Charlotte Porter and Helen A. Clarke. 12mo, pp. 144. American Book Co. 56 cts.

MISCELLANEOUS.

The Vivisection Question. By Albert Leffingwell, M.D. 8vo, pp. 267. New Haven: Tuttle, Morehouse & Haven Co. $1.25.

Animal Experimentation: A Series of Statements Indicating its Value to Biological and Medical Science. 8vo, uncut, pp. 177. Little, Brown, & Co. Paper, $1.

Delsarte System of Expression. By Genevieve Stebbins. Sixth edition, revised and enlarged; illus., 12mo, pp. 507. New York: Edgar S. Werner Co. $2.

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INTERNATIONAL AMITY.

A full generation has now passed since the publication of "The Coming Race," by the versatile novelist who had given us books as various as "Pelham," "A Strange Story," "Harold," "The Caxtons," and "Kenelm Chillingly." This forecast was impressive in many ways, but in no way more impressive than in its assertion that war would eventually be made impossible through improvements in the means of destruction. Weapons would become so deadly that war would practically mean annihilation of the contending forces, and the good sense of the nations would prevail in the abandonment of this barbaric way of settling disputes. The past thirty years have witnessed, not exactly the literal fulfillment of this prediction, but marked progress in the direction of its fulfillment, and, as a natural consequence of the increased effectiveness of fighting instruments, a marked reluctance to resort to the arbitrament of war.

Within much more recent years, a great Russian authority upon the art of war, as well as a man of the widest experience in practical affairs, has argued with convincing logic that war is fast becoming a practical impossibility. This beneficent result of scientific progress is due, not simply, as in Bulwer's argument, because of the increasing deadliness of weapons, but rather because, with this increasing deadliness, the advantage to the defense becomes so much greater than the advantage to the attack that all wars of the ordinary type, in which an invading army seeks to conquer a foreign country, must henceforth be so hopelessly one-sided as to be entirely futile. The position of the late M. de Bloch has received ample confirmation during the course of the distressing struggles of the last three years, in South Africa and the Philippine Islands, and the lesson of these conflicts is not likely to be missed. Entirely aside from the moral issues involved, both of these wars have borne out the essential assertion of M. de Bloch that a small body of men, armed with the modern means of defense, can resist, for an indefinite period, an invading body of overwhelmingly superior strength. In making this principle clear, it

may well happen that these wars will prove to have been blessings in disguise, and that the last turning-point in the centuries may prove to have been a real turning-point in the history of mankind.

A glance at the European situation seems to us also to offer reassuring signs. A few years ago a general conflict of the powers seemed inevitable, and it was doubtful whether the century would end without the precipitation of hostilities. To-day the danger seems far less imminent, and it looks as if the great international rivalries and jealousies might somehow be settled by peaceful means. There is the Hague Conference, for example. It is customary to speak slightingly of that remarkable gathering, but it was nevertheless symptomatic of the growing strength of cosmopolitan opinion. This is a factor in warfare which must henceforth be recognized, and, while it has not averted the deplorable wars of the last few years, it has made those responsible for them feel very uncomfortable. We have little doubt that the historian of the future will look back to the Tsar's eirenicon as to the beginning of a new era in international relations, and that the permanent tribunal which remains as the substantial result of the Hague Conference will be invoked more than once.

The growing conviction of the impossibility of accomplishing by means of warfare what has been easily accomplished by the stronger force in past years is already acting as a quiet deterrent upon the minds of generals and statesmen. Coöperating with this influence is the other influence which comes from the growth of international sympathies and the cementing of the bonds of friendship in many obtrusive and unobtrusive ways. There is a story afloat that Prince Henry of Prussia the other day, in an expansive moment, said that he was having the time of his life in America, adding that when at home they only used him to send to funerals. Certainly a better use has been found for him than that, when his few days' stay in this country has been productive of so much good-will and mutual esteem between the two great nations concerned in the exchange of courtesies. When the surface-character of the visit, its pomp and its parade, shall have been forgotten, when the tumult and the shouting shall have died away, its symbolical character will remain as the one memorable thing about it, and will be likely to influence the relations between Germany and America for many years to come. The visit will remain a gracious memory long after the glitter of the event shall have grown dim in our recollection.

Another recent event of similar significance has been the visit of the Baron d'Estournelles de Constant, bearing the greetings of the great European Republic to its sister Republic in the West. This distinguished statesman, journeying from Paris to Chicago for the express purpose of paying a Frenchman's tribute to the memory of the greatest of Americans, has pleaded in eloquent terms for the cause of international good will, for the sinking of political jealousies and commercial rivalries in the larger interests of the common humanity of the race, and wherever he has spoken, his noble idealism — which is nevertheless that of a practical man of the world — has aroused echoes of responsive sympathy in the breasts of his hearers. Now the influence which is represented by such visits as these, and supplemented by the many other modern agencies which tend to the creation of a mutual understanding between our own people and those of a foreign country, amounts in the total sum to an incalculably great force exerted in the interests of civilization and for the removal of ancient prejudice. Whenever men are brought together on the basis of a common interest, whether intellectual or social, the racial barriers erst raised between them are at once cast down, and are as if they had never existed. Every international gathering of men of politics, of science, or of literature, offers a silent but effective protest against the passions which set nations at war with one another.

We do not expect that the world will be swayed by reason alone for many generations yet. Nevertheless, the ascendancy of reason is by slow degrees making itself felt. In spite of all discouragements, "man is being made," in Tennyson's phrase, and

> "Prophet-eyes may catch a glory slowly gaining on the shade."

To the logical mind the outcome of the evolutionary process, however long-delayed, is sure. Such a mind must admit that even patriotism is selfishness, although at several removes from what we commonly call by that name. There is the selfishness of the individual, first of all, which has no redeeming quality. Then there is the selfishness of the family, in which the element of altruism first appears. Then there is the selfishness of the clan, the nation, and the race, and in each of these stages of the sentiment the altruistic character becomes more and more marked, until the clear thinker

finds it impossible to believe that even race should set an absolute barrier to his sympathies, or that anything less than the whole of mankind should be held in his affection. To take this final step to a complete altruism is, no doubt, to overcome the "last infirmity of noble mind,"— no easy task, — yet was it not taken by a Roman freedman over two thousand years ago, and did not the audience in the Roman theatre greet with thunders of applause the famous line which declared that no man may remain unconcerned by aught that touches the interests of humanity at large?

COMMUNICATIONS.

WHO READS THE GOOD OLD BOOKS?

(To the Editor of THE DIAL.)

A recent article in "The Atlantic" gives a just and appreciative tribute to the poet George Crabbe, which I am sure will do something toward the revival of his poetry, if it is in need of reviving. The writer in "The Atlantic" wonders why Crabbe is not now read. Permit me to answer that he is read. Let no one draw the inference that because standard books are not advertised and bruited in the critical and personal columns of newspapers and magazines, therefore they are not read. They do not need such exploitation; they have passed that unhappy experimental stage, and have come finally to their own. They rest from the dread ordeal which a novel venture must undergo. The crowd goes to see a new invention put in operation; when it is a success, they stay at home and reap and enjoy the benefits of it.

Crabbe, and many other good old authors like him, are still read by those to whom newspaper advertising and uncritical puffery of books have become a nuisance and a stench in the nostrils. It seems as though the last degradation of literature had arrived when quantity rather than quality is the criterion. But let us take courage; it is only noise, bluster, superlatives, large type, and monotonous adjectives that make us feel for the moment that all discrimination is submerged, all real distinction no longer possible. Far away in more quiet seats, the wise and sincere lovers of good literature are still reading good books, the good old ones, and sometimes the good new ones which are equals of the old and by some miracle creep in between the pushing and blatant hundred-thousand editions of phenomenal and soon-to-be-forgotten works.

What, in general, is a new book? It is one you do not care to read again, — only another, newer one. Such books are printed to sell; they do not endure, and never do they depose the old. They may be kept on the surface of a shallow and rapid stream, but sink when they come to deeper and wider waters, waters navigated by experienced pilots sailing by the sun and stars. All the while these monstrous editions of popular books are being printed, there goes on the quiet sale and reading of those to which the seal of time and fame has been set, and from which the accidents of chance have been eliminated. The fact that certain writers are relegated to the rear in catalogues, and are no more mentioned by reviewers, is no index to their real place in literature or to their permanent sale.

A recent critic, in a publication devoted incidentally to the review of books and chiefly to miscellaneous literary news and gossip, had the temerity to state, in effect, that there was no longer any sale for Emerson's writings. He had his ready figures, — for these critics are mathematical in their distribution of honors to authors, and settle their position by the formula, "How many copies does he sell in a week?" They forget to inquire in regard to the steadiness of the demand, or the class of readers, — which latter point is the most important of all for any just estimate of the ultimate fate of a book.

As for Crabbe, I repeat that he is read. I am a very obscure person, living in one of the most remote corners of New England; yet I still read Crabbe with admiration, and I know of others who do. I cannot believe that we are exceptional; nor can I doubt that among those of larger opportunities, and with an ambition to know the best in English literature, there must still be numerous readers of Crabbe's "Tales." But whether there are or not, makes no difference to us. We stand up boldly, and are not ashamed to declare that we read and admire these works, and that they ought to be read and admired. If we need an ally and defender, there is Edward FitzGerald, a man whose instincts were infallible in poetry.

I was very glad to see that the writer in "The Atlantic" laid much emphasis upon the "atmosphere" of the "Tales." This is true insight. To be sure, "atmosphere" is rather a large and a vague word; but there is none nearer the thing meant, and after reading Crabbe one may feel the force of the term and need not try to analyze it. Let him enjoy it, and give the poet his due measure of praise. This "atmosphere" is, I believe, the distinguishing characteristic which Crabbe would claim for his work; for, contrasting his own style — in the preface to the second series of "Tales" — with that of Pope, he says that the poems of Pope are without "atmosphere."

The style of Crabbe is simple enough; it has no conceits and little embroidery; the plots are rather bare and loose-jointed. When he paints "men, manners, and things," which he says is his chief aim, his pen is truly his own, and inimitable. This is why I believe he is still read, — such is my faith in the living strength and continuance of the attraction which real literature possesses.

JOHN ALBEE.

Pequaket, N. H., March 5, 1902.

PROFESSOR MÜNSTERBERG'S BOOK ON AMERICA.

(To the Editor of THE DIAL.)

Many Americans, not conspicuously lacking in loyalty to their land and its institutions, will deeply regret Dr. Wergeland's censure, in THE DIAL for Feb. 16, of Professor Münsterberg's "American Traits from the Point of View of a German." Sincere students of international relations have for years yearned to see such a candid expression concerning America, after all the prejudices, caricatures, and traditional misrepresentations upon which the Germans are everlastingly harping. Here is a foreign scholar with eyes and a heart, fair-minded, sound, and modern, who actually tells the truth, the whole truth, and nothing but the truth. He shows how ignorance has led to mutual antipathy where there should be sympathy between Americans and Germans; as he significantly puts it, "they do not like each

other, because they do not regard each other as gentlemen." Professor Münsterberg is the first man, as far as I know (with the possible exception of Herman Grimm), to show that the typical American is an idealist through and through, and not essentially greedy and vulgar, brutal and corrupt. Quite as helpful are the little-understood truths which he tells us about his own people (of unusual interest being his comparison between the Emperor William and Theodore Roosevelt), and even more valuable are his open, friendly, and impartial suggestions about some features of our own civilization.

Is it true that America prefers to work out its difficult problems "with little aid from foreigners"? In my opinion, such aid is most welcome, when tendered in a wise and humane spirit. JAMES TAFT HATFIELD.

Evanston, Ill., March 7, 1902.

THE DICTIONARY MADE FOR MAN.

(To the Editor of THE DIAL.)

Anent some recent discussion in your columns of the permissibility of "proven" as past participle of "prove," and of similar discussions regarding "correct usage," I beg to call attention to a recent address of Professor E. S. Sheldon as President of the American Modern Language Association, entitled "Practical Philology." As one of the chief workers on the last edition of the International Dictionary he might be expected to favor the doctrine of the infallibility of the dictionary. But observe how he regards the matter:

"Among the misconceptions which embarrass us, especially at the outset, in our teaching is the narrow view often taken of the relation of grammar to language and of the dictionary to language. People are accustomed to look upon grammar as containing the rules to which they must conform in the use of language, and they are only too apt to think that the larger English dictionaries contain all the words that anybody has the right to use in speaking or writing English, and that any word in the dictionary may be so used. We should hardly need to explain that we look upon grammar simply as the description of the structure of a language, of its condition during some definite period of its constantly changing history, and that to us a dictionary is a more or less incomplete list of the words and phrases used in a language in some period of its life, with definitions, often inexact, of these words and phrases."

And further:

"We must accept the principle that in the use of language, whether it be a question of syntax that arises, or one about the proper pronunciation of a word, good usage is decisive. The philologist can perhaps tell what would be the regular pronunciation if phonetic laws were observed without any interference of disturbing influences, but it does not follow that the regular pronunciation is really the correct one."

And the same attitude is correct regarding the forms of the verb "prove," or any other matter of language. By various processes, such as analogy and euphony, strong verbs have become weak and weak verbs have become strong. If "prove" shows a tendency to develop a strong past participle after the analogy of "woven," there is no more reason for virtuous indignation and protest than when the orange develops a seedless "sport," or when the neglected apple reverts to its thorny kind. All are processes of nature. The dictionary was made for man, and not man for the dictionary. However, in an imperfect and belated way, the grammar and the dictionary attempt to tell the rank and file of us what good usage is.

W. H. CARRUTH.

University of Kansas, March 8, 1902.

The New Books.

MEMOIRS OF AN OBSERVANT WOMAN.*

King George the Second was one day promenading in state on the Broad Walk at Kensington with the Royal Family, when a little girl who, with her French governess, had come to view the spectacle, broke away from the astonished "mamselle" and danced up to his Britannic Majesty with the laughing salute,—"Comment vous portez-vous, Monsieur le Roi? Vous avez une grande et belle maison ici, n'est-ce pas?" Old King George was delighted with this *naïveté*, and desired the little maid to be brought often to see him. At these visits she frequently found her royal host either engaged with one of the court ladies or busy counting out his money, which he used to receive regularly every Monday morning; but he was always glad to break off and have a romp with his little friend. On one of these occasions he suddenly snatched the child up and popped her into a great china jar that stood in the room, shutting down the cover on her to prove her courage. But the little prisoner immediately began in a merry voice to sing the French song, "Malbruc," which so delighted her jailor that he straightway released her.

This lively and interesting child was Lady Sarah Lennox, fourth daughter of Charles, second Duke of Richmond, and Lady Sarah Cadogan. She was born in 1745, and was about five years old when she thus captivated her sovereign by her innocent charms. Fifteen years later the young Prince of Wales was smitten with her beauty and winsome ways, and soon after his accession made overtures of matrimony to her, which after some hesitation she accepted. But objections to the marriage were raised in various quarters, and the claims of Princess Charlotte of Mecklenburg were pressed upon the youthful ruler until he yielded and renounced the lady of his choice. She was touched rather with scorn at her lover's duplicity and inconstancy than with grief at his loss; and as her thoughts were just then preoccupied with the death of a pet squirrel, the whole affair moved her but little.

To the reader of Lady Sarah's life, romance —not free, alas! from evidences of human

*THE LIFE AND LETTERS OF LADY SARAH LENNOX, 1745-1826. Edited by the Countess of Ilchester and Lord Stavordale. In two volumes, illustrated. New York: Imported by Charles Scribner's Sons.

frailty — is its keynote, and fittingly enough, for she was the offspring of a romantic marriage. Its singular details are worth recording here. Charles, Duke of Richmond, one of the Lords of the Bedchamber to King George II., had been, as was not unusual in those days, married while yet a mere boy to a young lady not of his own choice. His girl bride was Lady Sarah, daughter of that Earl Cadogan who distinguished himself as a cavalry officer in the Duke of Marlborough's wars. This match was made to cancel a gambling debt, the young people's consent being the last thing thought of. The bridegroom, then Earl of March, was summoned from school, and the bride brought from her nursery; a clergyman was in attendance, and the children were told that they were immediately to be made man and wife. The young lady offered no comment, but the lad exclaimed, "They surely are not going to marry me to that dowdy!" Married, however, he was, after which a postchaise was called, and the young husband was packed off with his tutor to make the "grand tour," while his bride was sent back to her mother. After some years abroad Lord March returned, a well educated, handsome young man, with no very agreeable recollections of his child wife. Thus it was that, instead of hastening to her embraces, he made his way to the opera, where he amused himself between the acts in examining the assembled company. He had not long been thus occupied when a very young and beautiful woman caught his attention, and he turned to a gentleman beside him and inquired her name. "You must be a stranger in London," was the reply, "not to know the toast of the town, the beautiful Lady March." Most agreeably surprised, the errant husband hastened to the lady's box and claimed her as his bride, — the very "dowdy" from whom he had scornfully turned away at their first meeting, but with whom he afterward lived so happily that she died of a broken heart within a twelvemonth of his decease in 1750.

To return to the subject of this sketch, Lady Sarah appeared as chief bridesmaid at the marriage of the king who had so ardently courted and so coolly rejected her, and she had the satisfaction of noting that even then he had eyes only for her. A few months later she herself was married, at the age of seventeen, to the eldest son of Sir William Bunbury. She continued to have many admirers after her marriage, and for one of them, her cousin, Lord William Gordon, she appears to have entertained a warmer regard than consisted with her duty as a wife. A separation followed, and then a divorce; but after that the injured husband paid her occasional visits and even wished to remarry her. In 1781 Lady Sarah married the Hon. George Napier, who had lost his first wife two years before. He had served through the American war, and he afterward held high military office. By her second husband Lady Sarah became the mother of three daughters and five sons, including Charles, George, and William, who adopted their father's profession, rose high in the service, and all three took part in the Peninsular War, of which Sir William has left his well-known history. Charles was the conqueror of Scinde, and each of the three brothers was eventually knighted for distinguished services to his country. To her large family Lady Sarah appears to have been an exemplary mother, carefully providing for the education of her boys out of a very modest income, and in every way showing herself worthy of the high honor that her famous sons afterward brought her. Her husband's death in 1804 made her task the more difficult, until the king, her sometime lover, granted her a generous pension in recognition of Colonel Napier's services. She passed her declining years in London, where she died, surrounded by her children, at the age of eighty-one.

Such, in outline, is the life which the Countess Ilchester and her son, Lord Stavordale, have presented for our edification and amusement. Two contemporary memoirs, by the first Lord Holland and by Mr. Henry Napier, son of Lady Sarah, are here published for the first time in full; and they are followed by a generous selection from Lady Sarah's letters, and prefaced by a biographical introduction. Numerous portraits, many of them by Sir Joshua Reynolds, are handsomely reproduced for the adornment of the volumes. A short extract from the letters, which, by the way, are most carefully edited with abundant explanatory footnotes, appendices, and index, will serve to give their style. Writing in 1779 to her bosom friend, Lady Susan O'Brien, Lord Ilchester's daughter, she says:

"I am sure, my dearest Ly Susan, to please you with my account of dear Harry Fox, who has spent a week here; he is a *good portly* figure, but not a bit too fat to be active, stirring, an excellent walker, &, in short, it's nothing more than that he's inclined to fat. . . . All his accounts of the service are told with such modesty & propriety that it's charming; as to his

opinions, I dare not venture to give them for fear I should misquote his ideas by any mistakes, but this I'm certain of, he adores the Howes, he thinks America *cannot* be conquered, & laughs at the folly of supposing it; he says the Americans never plunder without leave, he *don't* say so of the English; he is tired of that sort of war, but longs to pursue all sorts, for tho' he don't say it I fancy his ambition is to be a general as soon as *proper*. . . . There are two fleets now at Spithead, one with troops for America, the other with old Mother Hardy [Admiral Sir Charles Hardy], as it's the fashion to call him. I am mighty busy just at present, having the command of a flying camp of 3 tents with about 40 soldiers, who are all at work moving a great lump of ground that stood in the way of *my edifice*, & which the dear old stupid laborers would have pretended to remove in about 4 years I suppose, but this detachment of Militia is quite a godsend to me, for it enlivens work most excessively."

To those who, with Mr. Birrell, are fond of "turning off the turnpike of history to loiter down the primrose paths of men's memoirs of themselves and their times," this book will afford no little entertainment, all the more perhaps that the "men's memoirs" are in this case a woman's, and a very wide-awake woman's, too. For, to quote Mr. Birrell once more, Lady Sarah is emphatically not one of those "good, honest people who no sooner take pen in hand than they stamp unreality on every word they write." Her letters breathe the life and gaiety that characterized their writer.

PERCY FAVOR BICKNELL.

SHAKESPEARE AND THE CRITICS.*

Few indeed are the subjects concerning which the nations of the world have come to so good an understanding as concerning the poetic and dramatic supremacy of Shakespeare. German and Dane, Dutchman and Spaniard, Frenchman and Italian, Englishman and Russian, acknowledge here a common loyalty. Perhaps Shakespeare is drawing the nations together by a tie more universal than that of the new learning of the Renaissance. At the moment when Professor Lounsbury is launching the first of a series of substantial volumes descriptive of "Shakespearean Wars," it is profitable to bear in mind that critics the world over seem less inclined to fall out about Shakespeare than about any other subject imaginable. Specifically, the agreement seems general among intelligent readers everywhere that Shakespeare was not merely a child of genius, a rare poet, a keen observer, and a happy delineator of human action and passion; but that he was withal an unrivalled dramatic *artist*. It is no longer the fashion to attribute his successes to an astonishing conjunction of untutored genius and good luck; nor to assume that his departures from trodden ways were due to his lamentable ignorance. Surely no literary monuments have ever been the objects of more searching scrutiny than that to which these plays have been subjected during the past century. The result is comparable to the immense widening of man's conception of the universe upon the acceptance of the Copernican theory. There was a time when Galileo could hesitate and Bacon refuse to accept that theory, and Shakespeare criticism was in much the same stage little more than a century ago. If Garrick went beyond bounds in admiration for "the god of his idolatry," Dr. Johnson was there to assert that Shakespeare never has six lines without a fault, that Congreve had written a better descriptive passage than can be found in all Shakespeare, that Tate's alteration of the conclusion of "King Lear" was an improvement. Garrick himself imagined he had done his author a service by clearing the play of Hamlet of "all the rubbish of the fifth act." Modern criticism, of which Lessing and Coleridge were the morning stars, has indeed thrown a much stronger light upon Shakespeare; but, what is still more important, it has placed us at a more advantageous point of view. We now perceive clearly that these plays are greatly planned. Marlowe and Shakespeare saw, if Sidney did not see, that the dramatic art of Seneca had had its day,— if, indeed, it may be said to have had so much. If these dramatists were somewhat regardless of ancient lights, it was because, having the sun, they felt no need of other illumination. Shakespeare is quite as well aware what he is about as was Sophocles. If the mirror which the modern master holds up to nature be not more perfect than that of the Greeks, it is certainly more variously and widely faithful; while the images it presents are none the less works of creative art.

Such is the point of view at which modern sympathetic criticism has established us and which the minute research of scholars of several nationalities, headed by the Germans, enables us to defend. Professor Lounsbury's

* SHAKESPEARE AS A DRAMATIC ARTIST. With an account of his reputation at various periods. By Thomas R. Lounsbury, L.H.D., LL.D., Professor of English in Yale University. (Yale Bicentennial Publications.) New York: Charles Scribner's Sons.

TWELFTH NIGHTH, OR WHAT YOU WILL. Being Volume XIII. of a New Variorum Edition of Shakespeare. Edited by Horace Howard Furness. Philadelphia: J. B. Lippincott Co.

volume is devoted to a history of the controversies that raged in the seventeenth century and throughout the eighteenth with respect to the legitimacy of the dramatic art of Shakespeare, and of the vicissitudes through which the reputation of the great dramatist had to pass before reaching a place beyond the reach of envy. We are informed that this is only the first of a series of volumes having to do with what the author chooses to term "Shakespearean Wars." The title seems singular in view of the humane and peaceful temper which made the poet's contemporaries unanimous in applying to his name the epithet of gentle. Its grim irony is not lessened when we think who it was that prophesied (and how truly!) "I came not to send peace, but a sword." The next succeeding volume is to bear the suggestive title, "Shakespeare and Voltaire." A general enumeration of the contents of the volume now published may give some notion of its scope. Three chapters deal with the gradual development of the right view of Shakespeare's neglect of the dramatic unities of time and place; one, respectively, upon the intermingling of the comic and the tragic, upon stage representations of bloodshed and violence, upon minor dramatic conventions (such as the use of prose, rhyme, and blank verse), and upon the alterations to which so many of the plays were subjected. There are two chapters upon the conflicting views of critics in the seventeenth and eighteenth centuries, and a final chapter dealing with the dramatist's disregard of the conventional theory of poetic justice.

These important subjects Professor Lounsbury handles with clearness and vivacity. He has made a comprehensive survey of a field which has been too much neglected, and his book is, on the whole, a substantial contribution to Shakespearean criticism. If he has fallen short of producing a model of the way literary history should be written, it is not because of any defect in learning or vigor. His analysis of his subject is perspicuous, his argument cogent, his general attitude sane and just. Such a combination of qualities is so comparatively rare that to ask for anything more may appear ungrateful. Both the style and the habit of mind frequently recall Macaulay, who was not, even in his own opinion, a good literary critic. There are some of the same mannerisms, there is a similar tone of being "cocksure," and, far worse, there is a similar tendency to disregard, or inability to perceive, the *nuance* — the delicate distinctions wherein the truth is apt to lie concealed. The similarity of the style to Macaulay's does not extend to the main excellences of that great stylist. The style of the book before us is sometimes diffuse and too frequently slipshod. There are some rather desperate attempts at humor, which may help us to account for the author's want of appreciation of Shakespeare's light word-play. Professor Lounsbury feels and expresses nothing but loathing for the "quips and cranks and wanton wiles" which are often so charming a feature of the plays, and which furnish such interesting evidences of the taste of that time and of the master's ability to do whatever he liked with words. But such considerations are too nice, involving as they do some degree of artistic self-detachment,— a thing quite foreign to this critic's robustly subjective habit of mind. Shakespeare's quibbles and plays upon words exemplify "the lowest form of intellectual depravity"; they are "dreadful," "execrable intellectually," "inexpressibly wretched," "vicious." A moral consolation is found in the theory that licentious allusions are generally wrapped up in verbal quibbles which have been rendered obscure by the changes in the meanings of words. It is easy to imagine what would have been Charles Lamb's comment upon all this.

The author might easily have made the volume of much greater value to scholars by being less chary of footnotes, by giving a greater number of facts in support of his generalizations, and by taking care to give the reader an opportunity at every point to verify statements. The audience he has in view seems to be that intelligent middle class of readers who care more for the results than the processes of scholarship. At page 382, with reference to the early editions of Shakespeare's plays the following sentence occurs: "Furthermore, *when once published*, no one of his contemporaries equalled him *in the frequency of republication* during the century in which his death took place." The italics are mine. This is a sample of the author's manner of expressing himself, — style it can hardly be called. The careful reader is given no means of verifying this statement; some bibliographical data in a footnote would have been welcome. But the author has a fine scorn for the class of readers at whom he repeatedly sneers as the "select few." Speaking of Mason's "Caractacus," he takes occasion to remark:

"It was a saying of Aristotle that the mass of men are better judges of music and poetry than a small number of them, however eminent. Mason's fortunes furnish an additional proof to the many that exist of the justice of the dictum, rightly understood. All the glorification of his poetry by the select few could never make him really popular" (p. 247).

The reader is given no clue to the quotation from Aristotle and is left in doubt whether the dictum is "rightly understood" by the writer himself. Assuming that Aristotle made use of an expression equivalent to "the mass of men," did he mean by it just what the hasty reader whom the author is addressing will be likely to infer? It does not appear that there was anything exclusively "select" about those who admired Mason in his day. Boswell, for example, regarded "Caractacus" as a masterpiece; Dr. Johnson ridiculed it. Possibly the expression "select few," as used here and elsewhere, is intended ironically; but the class of readers who will be edified by such passages as the above will draw the inference that, with respect to Shakespeare, the critics have always been in the wrong and the uncritical always in the right. Until the present volume shall be out of print, it will be cited on lecture platforms and in reading circles in support of the cheering democratic doctrine that a Bowery music-hall audience has, after all, a sounder taste in music than Mr. Theodore Thomas. In opposition to Professor Lounsbury's citation of Aristotle let us quote an authority at least as good in such matters: ". . . the censure of the which *one* must, in your allowance, o'erweigh a whole theatre of others." The great dramatist had quite as much regard as had Milton for the "fit audience" and was quite as well aware that such an audience is always the few. If Shakespeare's audience has been relatively large, it has no doubt always included a fair sprinkling of the "select few."

This volume is put forth under the auspices of a great university as one of the examples of the researches of its professors. It is but just that such a publication should be judged by a higher standard than that by which a volume of Sunday-evening lectures by the average clergyman is judged by the religious weekly of his denomination. The impression forces itself upon one that the author might have made the book much better, and that he has not deemed it worth his while to give anxious attention to details. Meanwhile to our chorus of indolent reviewers it makes no odds how a man writes nor how inexact may be his statements, so long as he presents us with a readable book, written in a confident tone.

The reader of Professor Lounsbury's volume has scarcely turned a leaf before being confronted with a gratuitous assumption put forward with an air of positiveness. Referring to the early opinion that Shakespeare was the representative of nature and Ben Jonson of art, the author remarks that this distinction "May not be absolutely implied in the well-known reference in 'L'Allegro' to the 'native woodnotes wild' of Shakespeare and the 'learned sock' of Jonson. But in Milton's lines prefixed to the folio of 1632 there can be little question that, in asserting that the former writer's ease of composition was to the shame of slow-endeavoring art, the great Puritan poet had also the latter writer in mind."

Passing over the clumsiness of the composition, I must in justice to the author remark that, in his dialect, the formula "there can be little question" means little more than "it is just possible" from the pen of a cautious writer. It may also be suggested by the way that the young man who on this notable occasion first saw himself in print was yet far from being "the great Puritan poet." In the absence of evidence, there is every reason to assume that the young poet would not have seized upon precisely this occasion to gird at the first man of letters of the time; a man whom Milton read and respected; a man now advanced in years and extremely sensitive; and who would be sure to see the passage, placed as it was by the side of his own unequivocal and enthusiastic tribute to the supremacy of Shakespeare's art. As every student of Milton knows, his own art was of the "slow-endeavoring" kind, the numerous erasures and interlineations in his manuscripts giving proof that he was a poet of happy afterthoughts. He may have taken his cue from the words of Heminge and Condell: "His mind and hand went together: and what he thought he uttered with that easiness, that we have scarce received from him a blot in his papers." This would very naturally have suggested to Milton, by contrast, his own blotted papers. To adopt our author's formula, "There can be little question" that Milton has given us in this passage one of the first of his many autobiographical references; and that the contrast he had in mind was that which, he felt, existed between the easy numbers of the great dramatist and those in which he himself plucked the unripe myrtle-berries "with forced fingers rude."

I add a few brief corrections: At page 13

the play of "Hamlet" is said to "disregard utterly" the unity of place. On the contrary, this unity as defined at page 10 and as practiced by Ben Jonson is strictly preserved in "Hamlet." The "plain in Denmark" (IV. iv.) is an unnecessary invention of the editors. Hamlet meets the troops on his passage from the castle, which overlooks the sea, to the neighboring place of embarkation. In the detailed analysis of the play of "Volpone" one of the most striking and dramatic incidents is overlooked: the attempt of the parasite Mosca to keep possession of the estate which has been temporarily handed over to him (V. iii). At page 307, the title of D'Avenant's play is misquoted. At page 138, a fine sentence from Dr. Johnson is quoted and pronounced "somewhat ambiguous." The sentence is quoted thus: "Tragi-comedy, he said, 'however generally condemned, her own laurels have hitherto shaded from the fulminations of criticism.'" Whereupon Professor Lounsbury comments: "The end apparently contradicts the beginning." Here he goes out of his way to condemn what he does not understand. Johnson's allusion is of course to the belief that the laurel cannot be hurt by lightning. He says, in substance, that although thunderbolts have been launched against tragicomedy, they have been ineffectual. The bibliography, arranged by years, is not easy of reference when the date of a publication is not stated in the text.

In conclusion I repeat that the book is not only interesting but well worth reading. Even those versed in the subject will gather suggestions from its pages. It is greatly to be hoped that, in the volumes that are to succeed, the author will cultivate correctness and precision of style, rather than vigor, of which he has enough and to spare; that he will be more liberal in the disbursement of his stores of fact in exemplification of general statements; that he will be less sparing of footnotes and exact references to authorities; that, in short, he will direct his thought to a somewhat more exacting audience than he seems to have had in view.

I have left myself too little space for an adequate tribute to the excellence of Dr. Furness's noble edition of "Twelfth Night." This is the less to be regretted inasmuch as little is to be said of it except in the way of praise. The character and merits of the "New Variorum Edition of Shakespeare" are known to all scholars and have often been referred to in these columns. The first volume was published more than thirty years ago; the one before us is the thirteenth. Inasmuch as two volumes were devoted to "Hamlet," and one to each of the other plays, "Twelfth Night" is the twelfth play in the series. In at least one important respect Dr. Furness resembles his author: no one else could have improved upon his work. This "Variorum" edition is so much superior to anything of the kind ever thought of before that the early volumes were at once recognized as approaching about as near perfection as human work may. Yet it is hardly too much to affirm that every succeeding issue of the series has been, in some important respect, superior to the foregoing. Perhaps Dr. Furness reached the limit beyond which "the force of Nature could no further go" in the edition of "Much Ado about Nothing"*; it is enough to say that the present volume does not perceptibly fall below its immediate foregoer. I have marked several minor lapses, — such they appear to me, — but it would be attributing undue importance to them to cite them here. In the course of the minute scrutiny of every word of a play and of every word about it, no human wit could remain invariably unclouded. Amid such a din of voices, the voice of our great editor is always welcome, and is apt to be the one that leads the discussion back to sense and harmony. His union of brightness and urbanity is always charming. His chief defect is an occasional and, I think, an increasing tendency to supersubtlety. It is as a moderator of the extreme pronouncements of others that his fitness for his place at the head of the board is most happily shown. He holds his own in comparison with the best commentators, however celebrated their names, and has fairly earned his primacy among editors of Shakespeare.

MELVILLE B. ANDERSON.

THE long-evident need of an accurate and moderate-priced library edition of the Lewis and Clarke Travels will be met by Messrs. A. C. McClurg & Co. with a reprint which they will issue early in the coming Fall. For the text the Philadelphia edition of 1814 will be followed, and the work will be under the editorial supervision of Dr. James K. Hosmer, the well-known authority in Western and Northwestern history. In addition to this work, Messrs. McClurg are planning an extensive series of American reprints in choice limited editions; the first of which, to be issued in the Fall, will be Hennepin's Travels, edited by Mr. Reuben Gold Thwaites.

* Reviewed in THE DIAL, Dec. 16, 1900.

Colonial Lares and Penates.*

It is perhaps seldom that two books published almost at the same time so complement each other as the recent volumes of Miss Singleton and Mr. Lockwood. The nearly simultaneous issue of these somewhat large volumes on the same subject hints rather at redundance and a necessity for deciding, like the small brother of the new twins, which we will keep. Happily here there is sufficient difference to make such decision unnecessary, and what one seeks in one book is tolerably sure to be found in the other, while even in the very limited field of genuine colonial furniture the illustrations and plates are duplicates in only one instance.

To the lady all acknowledgements must be made for having upheld the reputation of women as conservators of the raw material, so to speak, of history, — the tradition, the legend, the old-time scandal, and the fairy tale, — which on feminine lips lies ever ready for repetition, for the instruction and the edification of the young. Miss Singleton's raw material is not exactly legend nor fairy tale, being matter obtained for the most part from inventories, price list proceedings, and lawsuits; but if repetition can accomplish anything she must be considered as one who has acted nobly. When nearly two-thirds of the text of a book carry quotation marks it is, even as evidence of mere industry, most impressive, — and it would be more were it not that when one settles down to read there comes a time when nobility palls, industry palls, and raw material palls, and if the subject is history one has an appetite for something with more interpretive value.

This is where Mr. Lockwood comes in. He, without so much repetition, has an equal amount of industry and raw material, having also read all the inventories and bills of sale — it takes nigh seven years, if we may believe the prospectus, — but instead of extracts from his reading he tells "in his own words" a clear connected story of our furniture since the first pilgrim chests, cupboards, chairs, and beds landed on these shores. Without pedantry he has contrived to present the historical facts and much special information in a narrative so exoteric that the novice can read it as freely as the expert. When there is no evidence on a certain point, the fact is stated with a freedom from surmise that is rare even in the best historical society; and on the other hand, where there is evidence it is attached to its object with great clearness. In arrangement Mr. Lockwood's book follows the natural division of furniture into chairs, tables, and chests; all is very orderly and straightforward, and this charm has been still further enhanced by placing the illustrations where they belong — close to the text they illustrate. Taking it all in all, the volume is, I should imagine, the work of one with a well-tempered enthusiasm for his subject, well read and even learned in its history, and willing to treat his learning as what the dramatic critics call reserve force.

Miss Singleton as an historian has no idea of reserve force, but relentlessly insists on exhibiting the entire result of her industry; and with inventories *in extenso*, letters, diaries, and proceedings, *ad. lib.*, finally creates in a somewhat wearied mind an impression like a read-up lecture. The documents that Mr. Lockwood refers to merely, Miss Singleton quotes almost in their entirety. This has still the advantage of being complementary; so that if to anyone the method of "Colonial Furniture in America" appears sketchy he can take up "The Furniture of our Forefathers" and verify each and every allusion. On the mechanical side, however, in the number and magnificence of the illustrations and the general "get up" of the book, Miss Singleton has a production that is really grand. Not only the number of the plates, but their variety also, are unusual, two of them, — the kitchen of the Hancock-Clarke house at Lexington, which is arranged as a kitchen museum, and the kitchen of the Whipple house at Ipswich, — being easily the most interesting things in either book. Mr. Lockwood hasn't so many pictures, but he has had the advantage of a clear aim to aid him in writing his book. This, as given in the earlier announcements, was to write a history of furniture in America with precise information on certain points, — such as the evidences of age, periods, and authorship, so that all who buy may read. Mr. Lockwood is to be congratulated first on his clear aim, and secondly on the scholarship and ability which enabled him to achieve it, and the public is to be congratulated on Mr. Lockwood. The tendency of the collector to endow his collection with a value out of proportion is occasionally evident,

* The Furniture of Our Forefathers. By Esther Singleton. With critical descriptions of plates by Russell Sturgis. In two volumes, illustrated. New York: Doubleday, Page & Co.

Colonial Furniture in America. By Luke Vincent Lockwood. Illustrated. New York: Charles Scribner's Sons.

but we still have to wait for an enthusiast who can say, like Nanki-Poo,

"It is true that I adore with a passion that's intense,
But one ought not to ignore all the rules of common sense."

It is rather a disappointment to find in both books that Colonial Furniture has always been so sophisticated — except for a few interesting objects which, being sheer utilities first, last, and all the time, do not bore one with æsthetic *minauderies*. With the objects which have a merely useful reason for existence one gets a pioneer flavor which is lacking in the stuff imported from London for honorific purposes. Looking back, the antiquity of many modern ideas is astonishing, some of them being ancient enough to give distinction even to the Society, of which one has heard rumors, composed of those whose ancestors were killed in folding beds. There are of course plenty of histories of furniture already, but these two present the subject in the modern and sympathetic garb. Presuming that it is a somewhat difficult matter to treat interestingly, that it was necessary to treat it at all, and that the publications are something more than *àpropos* of the Colonial Renaissance of Grand Rapids, then we may consider that the subject of American furniture has been well attended to.

GEORGE M. R. TWOSE.

INTERNATIONAL PUBLIC LAW.*

In 1836 Henry Wheaton published his "Elements of International Law." The work was at once recognized, in Europe and America, as a most important contribution to the literature of the subject with which it dealt. It became a standard authority. Editions were published in London, Paris, and Leipsic. It was afterwards translated into Chinese, and published at the expense of the imperial government. It was likewise translated into Japanese. The statesmen of the world have consulted its pages and been governed by its conclusions. While other Americans have written on this subject, and written well, Wheaton's work has remained the monumental work, this country's greatest contribution to the literature of the subject. Mr. Wheaton was a graduate of Brown, an able lawyer, and for a number of years the distinguished Reporter of the Supreme Court of the United States. He served the country as a diplomat in Europe, and on his return to this country became a lecturer on International Law at Harvard. But the last edition of his work appeared in 1866, and a new and exhaustive American treatise on the subject was much needed. To meet this need Hon. Hannis Taylor has written his treatise on "International Public Law."

Mr. Taylor became favorably known through the publication in 1889 of his scholarly work on "The Origin and Growth of the English Constitution." That work clearly demonstrated that its author possessed scholarship and ability. In 1893 Mr. Taylor was appointed by President Cleveland Minister to Spain, and for four years he represented this country with credit at the Court of Madrid. He is a graduate of the University of North Carolina. That he is fitted by his learning, his ability, his experience as a lawyer and diplomat, to write the work which has just appeared, will be, we think, conceded. It will also be conceded that Wheaton's treatise is the only work which has been written in this country with which Mr. Taylor's work can be compared. President Woolsey's work, a most scholarly and valuable one, and one most properly held in very high esteem at home and abroad, was not intended to be as full and comprehensive as Wheaton's. But Mr. Taylor's work was undoubtedly intended to supplant Wheaton's, and has been written on as comprehensive a plan. The author has every reason to expect that his work will be recognized as a standard authority, and will be consulted in this country as Wheaton heretofore has been. No book written nearly seventy years ago, however well written it may be, can hold its place as against a book reasonably well written and on an equally comprehensive plan, and which brings the subject down to the present time. Wheaton's book would have been displaced long ago had it not been for his accomplished editors, Mr. Dana and Mr. Laurence, whose valuable annotations made a new work on the subject unnecessary until recently. In saying that Wheaton's work will be "displaced" by Taylor's we do not mean to convey the impression that Wheaton will no longer be consulted. His opinions will no doubt be cited for years to come, as are the opinions of Grotius, Vattel, Burlamayin, Bluntschli, Bynkershoek, and others. The publicist will continue to cite Wheaton as the lawyer continues to cite Blackstone and Kent. But Taylor's work is one which every publicist in the United States will find it necessary to have

*A TREATISE ON INTERNATIONAL PUBLIC LAW. By Hannis Taylor, LL.D. Chicago: Callaghan & Co.

on his shelves, and he will examine it whenever he is in doubt as to the international usage of to-day on any given question.

Mr. Taylor has written an excellent book, and one which meets a decided want. He has done his work in a scholarly way and his treatise is indispensable to every American publicist. He has not, however, produced a work which can for a moment be compared with the great work of Calvo's; it is only fair to say that he did not attempt to. In 1868 M. Carlos Calvo published his great work in Spanish under the title of *Derecho International Teorico y Practico de Europa y America.* It was afterwards translated into French as *Le Droit International Théorique et Pratique.* It is regarded in Europe and America as the leading treatise in existence on the subject of International Law. It is much to be regretted that no English translation of this most important work has ever made its appearance. Such a translation should have been made long before this.

The definition which Mr. Taylor gives of International Law is as follows: "The aggregate of rules regulating the intercourse of states, which have been gradually evolved out of the moral and intellectual convictions of the civilized world as the necessity for their existence has been demonstrated by experience" (p. 86). Again he says (p. 157) that International Law "is a system of rules created by civilized nations, since the beginning of the Reformation, to regulate their intercourse with each other." In the light of his definition he tells us that the relation of international to natural law loses its importance. The importance of the relation depends wholly upon the view one entertains as to what really constitutes International Law. English writers insist that the only source of International Law is *actual usage*, and that no principle can be said to be a part of International Law until it has been actually incorporated into the usages of States. This is the theory of Hall, Laurence, and Walker,— all English writers. This was the theory advanced by Lord Russell, afterwards Chief Justice of England, in his argument before the Tribunal of Arbitration at Paris, in 1893, in the case between the United States and Great Britain respecting the Fur Seals. He there declared:

"The phrase of Grotius, *placuit ne gentibus*, sums up the only possible and the only true idea of the law of nations; and when text-writers and theorists and diplomatists assert that such and such a usage is recognized by the law of nations, that such and such a right exists under the law of nations, in each case the criterion is not whether the rule so expressed, or the usage or the right so asserted, is humane, or is just, or is moral; the sole question is whether it has received the assent and consent of civilized nations: *placuit ne gentibus?*"

This theory finds support in the judgments pronounced by Lord Chief Justice Coleridge and his associates in the Franconia case.* The counsel for the United States at Paris, Mr. James C. Carter, advanced a different theory, and cited in support of it the American writers on the Law of Nations, and some of the earlier English writers. His statement was that in determining in what International Law consisted we were to look to two sources: 1. The practices and usages of nations; 2. The law of nature. He said:

"The points in which nations come into connection with each other, or into collision with each other, are comparatively few, and therefore the occasions for the study, the development, and the application of the law of nations have, in the course of history, been comparatively few. For the most part, therefore, when new questions arise we are referred at once to the law of nature, which is the true source upon which the whole system of the law of nations rests; and these we are entitled to and to take as law, the plain deductions of right reason from admitted principles, unless we find that those plain deductions have, somewhere or somehow, been disavowed by the nations of the earth in their actual intercourse with each other."

And Mr. Justice Harlan, who was one of the arbitrators, declared his opinion that

"True wisdom, indeed the Treaty and public law, I submit, require that this Tribunal accept the doctrine that whatever is demanded by right reason, justice, and morality has the sanction of the law of nations, unless it has been otherwise determined by the general assent of mankind."†

It would be absurd to suppose that Mr. Taylor is unaware of this discussion at Paris, although he has nothing to say about it. The question raised is fundamental and a matter of the greatest possible importance, and his attempt to dispose of the subject by his definition of International Law, and the declaration that in the light of his definition the relation of International Law to Natural Law loses its importance, is anything but satisfying.

On some of the topics which he treats Mr. Taylor has not been as full and explicit as is desirable. Take, for example, the subject of reciprocity treaties. Does the treaty-making power confer on the Senate and President the right to make commercial treaties and thereby fix duties, regulate commerce, and raise revenue without the concurrence of the House of Rep-

* L. R. 2 Exch. Div. 63. (1876).

† Fur Seal Arbitration, vol. I., p. 142.

resentatives? Senator Cullom made a speech in the Senate the other day in which he answered the question in the affirmative. The House of Representatives evidently thinks otherwise. It is not a new question. It was before the Senate in 1844, and at that time the Committee on Foreign Relations, speaking through Rufus Choate, reported that the Senate possessed no such power. The matter has been before the Senate at other times. When such treaties have been negotiated they have included a stipulation that they are not to become operative until *Congress* enacts the legislation necessary to carry them into effect. About all this Mr. Taylor is silent.

Again, one could wish that Mr. Taylor had explained a little more fully the meaning of "the most favored nation" clause. To be sure, he says that it only refers to gratuitous privileges, and does not cover privileges granted on the condition of a reciprocal advantage (p. 375). But this is not entirely satisfactory, and if it were it would have been well to have made mention of the course pursued by Germany in 1875 in its construction of the clause in our treaty with Hawaii. The fears of some Congressmen at the present time that if we do our plain duty by making concessions to Cuba by way of tariff reductions, we shall have trouble with other nations having treaties with us which contain the "most favored nation" clause, only serves to show that there is considerable ignorance abroad as to what the clause means. That ignorance, we fear, is not likely to be much dispelled by anything Mr. Taylor has to say.

In making mention of American writers on International Law the author (pp. 68 and 69) makes no mention of Gallaudet or Gardner. Neither of these writers made any great contribution to the literature of the subject, but they are as deserving of mention as some the author has named.

Mr. Taylor sympathises with Mr. Cleveland's Venezuelan Message of December 17, 1895, and so, for that matter, does his critic. He speaks of Mr. Cleveland as "a resolute and far-sighted statesman," and that such is to be the verdict of history seems pretty well assured. The Monroe Doctrine, he says, is purely a creation of the executive power, and is to be classed with those sources of international law which rest upon instructions given by States for the guidance of their own courts and officers. In Mr. Taylor's opinion Great Britain by accepting arbitration of the Venezuelan Question has admitted that the United States is possessed of the primacy of the New World.

Mr. Taylor treats the subject of Intervention quite fully, and justifies this country's intervention in Cuba by the general principles of International Law, and leaving the Monroe Doctrine entirely out of view. Recent disclosures from Berlin make it plain that the representatives of the Powers at Washington did not believe that the United States, after the receipt of the Spanish note of April 10, was justified in intervening.

Notwithstanding the minor criticisms, in which the writer has indulged,— and any work, no matter how carefully done, is always liable to such criticisms, — it is only fair to say that Mr. Taylor's work is a notable contribution to the literature of International Law, and that it will be welcomed by public men in England as well as in the United States. Mr. Taylor has completed his task in an admirable manner, and his book is really deserving of praise. Here and there we wish he had gone more into detail and been more specific. But the merits of the book greatly outweigh its minor defects, and it will undoubtedly long be recognized as a standard authority on International Law.

HENRY WADE ROGERS.

TRAVELS AND STUDIES IN ARMENIA.*

There is no such country, politically, as Armenia. But there is a section of Asia now ruled by at least two powers, which was formerly, and is now in part, occupied by Armenians. This territory lies between Asia Minor on the west, the Caspian Sea on the east, and between the Black Sea and the river Kur on the north and northeast, and Persia and Mesopotamia on the south. It is traversed by some of the most picturesque of mountain ranges, and is the source of some great rivers, such as the Tigris and Euphrates. Its valleys and table-lands are pitched amid some of the grandest of mountain scenery, and are watered by the purest of springs and streams.

Mr. H. F. B. Lynch, the author of two noble volumes on Armenia, made two trips to this region, one in 1893–4, and another in 1898. He had already spent a considerable portion

* ARMENIA: TRAVELS AND STUDIES. By H. F. B. Lynch. In two volumes, with 197 Illustrations reproduced from Photographs and Sketches by the Author, numerous Maps and Plans, a Bibliography, and a Map of Armenia and Adjacent Countries. New York: Longmans, Green, & Co.

of 1889 and 1890 in Mesopotamia and Persia, and was quite familiar with the customs of this portion of Asia. Drawn by curiosity largely, he thoroughly equipped himself, and set out to make a comprehensive study of this country and its people. He admits, too, in the course of his discussions, that he was greatly interested to see how the Armenian problem appeared from an inside study. This led him to investigate carefully the condition of the population in each considerable city that he traversed.

The first volume deals with the Russian provinces of Armenia. The author sailed up the Black Sea, making an extensive stop at Trebizond, and landed at Batum, the western terminus of the Russian railway. Thence he entered Russian territory, crossing by stage into the Kur valley. The most notable halts in his next journey in the Araxes valley were Alexandropol, Erivan, Ani, and Kars. Each of these, and many smaller places, he examined with great care, looking especially into the schools, the churches, the character of the population, and the ruins. Of some places, such as Kars and Ani, he goes into great descriptive detail, and gives a mass of useful information, the result both of others' investigations and his own. In some chapters, such as XVI. (pp. 228–315, on the Armenian Church), he gives long studies of historical interest, touching the Armenian peoples and their history. In connection with the chapter on Ani, we have an admirable summary, from the best sources, of "the Armenian kingdom of the Middle Ages." The most inspiring part of this volume is the description of Mt. Ararat and the party's ascent of it — to an altitude of 16,916 feet. The writer's energetic style, and his admirably-taken photographs, carry the reader along with the party. The large map of Armenia also adds greatly to the vividness of impression made by the narrative.

Volume II. deals with Mr. Lynch's experiences in the Turkish provinces of Armenia. Having crossed the backbone of the Aghri Dagh range of mountains, he went direct to Van, with its wonderful lake, fortress, and dead crater. There is no more interesting spot in all Armenia than Lake Van and its surroundings. The author took careful measurements, examined sites, and gives us an admirable summary of his results. We are glad to see that he notes with full credit the investigations of the German Assyriologists, Belck and Lehmann, in this region within the last decade. These scholars established several facts in regard to the relation of Assyria to this country in the most prosperous period of the Ninevite empire. Erzerum, the strongest fortress in Turkish Armenia, receives large attention both for its local and for its political importance. It is practically the key to this section of Armenia, and its capture by Russia at any time would mean the loss to Turkey of this great region.

Some of the author's diary notes are not of special interest to the reader, but such can be easily passed by, and he can go on to the descriptions of localities, of mountain ranges, and to his studies of geographical, political, and historical subjects.

One chapter (XXIV.) of the second volume is a graphical summary of the statistical and political status of Armenia. On the basis of the best statistics at command, he finds in Turkish Armenia 387,746 Armenians, and in the Russian provinces 906,984, being about one-third of the whole population of the former district, and nearly two-fifths in the latter. We are glad to find in the Appendix the "National Constitution of the Armenians in the Turkish Empire," which was granted by the Porte in 1862.

The Bibliography of twenty-six pages is all one could wish for a full study of Armenia, historically, ecclesiastically, politically, or geographically, including even the philological study of the Vannic inscriptions. The tinted photographs and the many plans and charts that fill up the volumes make a splendid equipment for a popular study of some of the urgent problems presented to-day by the peoples of Armenia.

IRA M. PRICE.

BRIEFS ON NEW BOOKS.

The psychology of hysteria.

Few works that appeal with equal directness to psychologists and to specialists in nervous and mental diseases have united clinical skill and psychological analysis as successfully as Dr. Janet's classical volume upon Hysteria, which, though written ten years ago, still finds a useful place in the present English translation. The translation called "The Mental State of Hystericals" (Putnam) is due to the late Mrs. Corson, wife of Professor Corson of Cornell. The work constitutes a most important contribution to abnormal psychology; and likewise has most important general bearings alike for the interpretation of historical events — witchcraft manias, psychic epidemics, miraculous cures, religious delusions, legal trials involving false testimony—

and for the comprehension of such present-day topics as mental treatment, faith-cures, fads, and mental obliquity generally. While hysteria presents certain fairly well definable groups of symptoms, yet these appear in protean variability, to be recognized only by the expert; and in the end the interpretation of the symptoms themselves depends upon the central psychological conception of the malady. A peculiar and interesting enfeeblement of the faculty of psychological synthesis, a weakness of the will, a contraction of the field of consciousness; a suppression of certain of the sensory stimuli by the fact that consciousness is not at home to them; a consequent favoring of a tendency toward a dissolution of the personality and the formation of parasitic groups of ideas, — these are some of the psychological generalizations which bring under a provisional unity the endless series of symptoms which hysteria reveals. It is clearly more the exaggeration or perversion of a temperament than a disorder; and as a temperament contributes much to that which makes life interesting and complex, sincerity and disingenuousness difficult, deception and self-deception easy. Dr. Janet has presented the problem with masterly skill from the professional side. A popularization of the field he has so successfully exploited would not be without public usefulness.

History of chivalry in Europe.

"Chivalry," by Mr. H. Warre Cornish, is the sixth published volume in the "Social England Series" (Macmillan). Noting the title of the series, one naturally expects to find a treatment of chivalry as developed in England; and it is somewhat surprising to find that the material on England, if abstracted, would amount to not more than an eighth of the book. It is true that the ceremonies of chivalry took slight hold in England; yet it would be possible to take the contemporary life of continental Europe as a background, and deal with English chivalry, such as it was, more in detail. This is our first serious criticism. Three other faults are conspicuous, since they detract from the value of the book as a work of reference: there are numerous quotations from Old French and Old English, with scattering ones from other languages, which should be translated in notes or appendix; there should be a glossary of obsolete words, and of terms peculiar to the science of heraldry, etc.; there is no index. In spite of these defects, however, and of a lack of clearness in the author's style, the book contains much information valuable and interesting to the "general reader," the peruser of historical novels, and the student who is not a specialist but who wishes a sketch of social life during one of the most fascinating periods of the world's history. Take it all in all, a fairly comprehensive picture is here presented of life among the upper classes from the eleventh to the sixteenth century. Knighthood, with its attendant panoply and circumstance, was the mainspring; the virtues of honor, courage, pride, liberality, love of ladies were the ruling principles. The Crusades strengthened the order of knighthood and supplied a motive. When the Crusades ceased, chivalry became more and more a mere form and ceremonial, and gradually died out. That its principles were frequently violated, goes almost without saying; and it is equally true that its standards of purity and justice were not ours, and that along with their virtues the knights had faults which show them as partly savages. Nevertheless, chivalry, by means of the crusades, by means of the literature it brought forth, by means of the new ideals it brought to rude and warlike men, left its mark for good on all later history. This Mr. Cornish proves conclusively, opposing himself to those students of history who "can see nothing in chivalry but the exaggeration of the military spirit, a childish ceremonialism, and the degradation of the family by an unnatural code of gallantry." The book contains many interesting illustrations, reproduced from old prints.

The famous art-pavement at Siena.

Siena, unfortunately, does not lie directly upon the most frequented routes of Italian travel, and has been unreasonably slighted by tourists and little visited save by the adventurous. Hence scant justice has been done to the contributions she is capable of making to art history. The Duomo is but a transept of the building projected in the eleventh century, when Siena was in her prime, — a formidable rival of Florence,— and wanted to build a cathedral that would be second to none in Italy. But she suffered irreparably in the great plague of 1348; and the following year, abandoning the plans for the building she wanted and contenting herself with the building she had (which is yet thought by competent critics the most beautiful in Italy), she began the ornamentation of that, and succeeded in making it especially rich in art treasures. It has frescos attributed to Pinturricchio after designs by Raphael, choir-stalls and intarsia work by Giovanni da Verona, a sculptured monument supposed to be by Michel Angelo, besides paintings by artists who made forever famous the Sienese School of the thirteenth and fourteenth centuries. But, most important of all, it has "The Pavement." The floor of the entire structure presents a scheme of pictures not altogether Christian or religious, but extremely interesting, and particularly so to the student of art archæology. It differs from ordinary mosaic (excepting in one panel), and belongs to a class of work that "seems to have been peculiar to the artistic mind of the Sienese." There are only three other similar pavements in existence, and of these two are in Siena and the third is in Lucca, not a hundred miles distant. This Duomo pavement is made the subject of an illustrated volume of 155 pages, by Robert H. Hobart Cust, M.A., on "The Pavement Masters of Siena," to serve as the initial volume of a series of "Handbooks of the Great

Craftsmen" (Macmillan). There were fifty-four "Pavement Masters," including those who in the eighteenth and nineteenth centuries have worked upon the restoration of the original designs. Of some of the fifty-four, absolutely nothing is known but that they did their work and received their pay. Most of them are unknown to fame, but at least two of them — Matteo di Giovanni and Domenico Beccafumi — have high places in the "fair and luminous record" of the Sienese school of art. The chapter Mr. Cust devotes to these workers evinces very careful researches among the archives of the Cathedral; and not only is the volume a valuable contribution to popular art history, but it whets the reader's appetite for the forthcoming issues of the series.

For the man who wants a home.

"The Making of a Country Home" (Doubleday) records the successful experiment of a man who was tired of endlessly camping out in a flat that cost a fourth of his income, and willing to undergo all sorts of temporary deprivations and discouragements for the sake of the final recompense, a real home of his own. How he and his wife — who, if not always quite of his mind, loved him enough to trust in him — surrendered gentility for two years that they might later go house-hunting through the environs of New York City, and how, having made their choice, they transformed it into the veritable home beautiful of their dreams, is the theme of the book. The affair is related as it happened,— so the author assures us, — with no fictitious glamour of romance to delude the young couple who may haply be tempted to go and do likewise; and from a literary as well as from a practical point of view, it is this pervasive note of reality that constitutes the charm of the story. A country lawyer, a Swedish maid, a pair of lovers who meet and woo under the new vine and fig-tree, a married couple who scoff at life in a cottage and make their own disastrous attempt to escape from the same humdrum round that dismayed the hero and heroine, — all these add variety to the main thread of the narrative. But the real value of the book lies in its suggestive and yet definite answer to a question that must come sometime to every man with a small income and a family: "How, if we keep on renting a house, are we ever going to have a home?" Every such man will appreciate "The Making of a Country Home." John's ideals may not be his, but they will at least set him to thinking and perhaps inspire him to act for himself.

A helpful history of philosophy.

In Mr. Arthur Kenyon Rogers's "Student's History of Philosophy" (Macmillan) we can without exaggeration welcome what is, on the whole, a good and useful text-book. It will prove helpful to college classes of not very advanced standing, as also to the general reader who is taking his first somewhat uncertain steps along the path of philosophic knowledge. That the number of readers of the latter class will scarcely be less than that of the former is apparent from the ever increasing tendency of broad-minded men and women to seek the origin and connection of present-day thoughts and problems in and with those of the past, since ideas no less than events have their history. The simpler and less abstruse such a presentation is, the greater, of course, will be its aid and the more effective the introduction it can afford to the books of larger scope and more specific character. That the subject sometimes revenges itself, as it were, on the author for treating weighty matters so lightly, and breaking the edge of their obscurity so completely (in response to the needs of inexperienced minds), is seen in his occasionally falling into the habit of offering explanations that are no whit clearer than the thesis, and in his frequent relapse into a hasty conversational style that is chatty when compared with the utterances of the old sages whom he quotes and whose every phrase is surcharged with meaning that seems to mock the poverty of words. But while Mr. Rogers's book can in no way compare with, for example, Windelband's exact and learned work, it should nevertheless be judged on its own merits; and among these we count its conquest of the practical difficulties of the case, which are not small. They are here met not only by great familiarity with the ideas presented, but also by an individual mode of presenting them, by general accuracy in treatment, by a happy habit of quoting extensively from the philosophers, and by an earnestness that lets no problem drop until it has to some extent been viewed from all sides. In our opinion, the author is most successful where he treats of problems that touch upon our modern ideas of life and the world, where he naturally has more light to guide him. He is less convincing when he portrays the remoter life of the mind; but in this he shares the fate of many of his kind. On the whole it may be said that while the defects of the book may to some extent mar the enjoyment of it to those who are already far advanced in philosophic study, these defects would not generally interfere with its usefulness to those whom it especially strives to benefit.

New volumes in a popular art series.

Miss Hurll's "Riverside Art Series" (Houghton) has already made a recognized place for itself, and it is only necessary to say of its ninth volume, devoted to Landseer, that the same excellent features prevail as in the case of its predecessors in the series. The pictures are fifteen in number, each accompanied by three or four pages of quite elementary description and interpretation. The Introduction contains the more scholarly and technical criticism, and is divided into five heads: Landseer's Character as an Artist, Books of Reference, Historical Directory of the Pictures of the Collection, Outline Table of the Principal Events in Landseer's Life, Some of Landseer's Contemporaries. The life of Sir Edwin Landseer spanned almost exactly the first three

quarters of the nineteenth century (1802–73), and the long list of illustrious painters and authors who were his contemporaries reminds us once more that this period is one which will be looked back upon by posterity as one of the most brilliant in the annals of the history of culture. Among these names, Landseer's, not one of the greatest, was certainly one of the most popular; he chose his subjects from every-day life, he knew how to tell a story with his brush, and he won the heart of the English-speaking world. Much greater artists may well envy him his unique fame. — The tenth volume of the same series is given to Correggio, who, although one of the half-dozen most famous painters in the history of art, as a personality is one of the least known. The legends and misapprehensions of his first biographer, Vasari, passed unquestioned until about thirty years ago; but within the last quarter of a century, we have had two scholarly studies of the life and works of the artist, — Dr. Julius Meyer's in German and Signor Carrado Ricci's in Italian. Both have been translated into English, and Miss Hurll's little book is based on these authorities. Within its limits, it may be commended to beginners in the study of art history.

A new Dooley book and some fables in slang.

Neither of Chicago's most prominent humorists lacks honor in his own country. Mr. George Ade has slain his thousands and Mr. Peter Dunne his ten thousands. The journals that contain their contributions are more eagerly sought for than the special editions of the Congressional Record. Mr. Ade's "Modern Fables" (Russell) have been introduced as supplementary reading into eleven university courses in modern dialect, while Mr. Dooley's opinions rank in many quarters above those of the United States Supreme Court. All in all, Mr. Dooley has a better flavor than the Fables. It is not only that brogue is more lovable and more forgivable than slang; Dooley on the whole "makes for righteousness," while the satire of the Fables gives a sub-cynical reaction when held in a current of fresh air. Both writers reflect phases of contemporary life that will escape the novelist and the historian; but Dooley's is a magic mirror that shows behind the picture of unhappy things that are a shadowy image of what ought to be. Mr. Ade's studies of the vulgar female man-hunter, the hypocritical "leading citizen," the variegated "deadbeat," the empty-pated "Chawley-boy," and their kin ought, indeed, to disgust, as do the pictures of Hogarth's "Rake's Progress," but there is not a little danger that incipient members of these groups will think the types intended for heroes. Mr. Dooley, to be sure, is keener and gentler and fairer than the dispenser of "five cints' worth iv flude exthract iv hell f'r fifteen cints" on Archey Road could possibly be; but we are more willing to have a man rise above himself than to sink below. We can laugh over both books, but it is to Mr. Dooley rather than to the Fables that we turn for a second perusal.

A short history of the Hebrews.

Modern methods of scholarly investigation are producing wide-reaching results in the field of Old Testament study. The Rev. R. L. Ottley's "Short History of the Hebrews" (Macmillan) is another serious attempt to popularize the newest results announced by critics of the Old Testament. The book is a presentation, in narrative form, of the history, so-called, of the Hebrews from the beginning down to the Roman period. The narrow limits of 324 pages made this a hazardous undertaking. Upon an examination of the author's method of compressing his material to fit this space, we discover the expected defects. He has attempted too much. If he had satisfied himself by introducing fewer unsolved problems and unanswered questions, the book would have been more readable and less discouraging to the bulk of readers. Since he has introduced many such problems, at least comparative completeness required that he should have given the best answers that modern scholarship proposes, thus considerably enlarging the work. As it is, Kittel's work—which he closely follows, especially in the patriarchal and nomadic stages of Israel's history — is quite superior to the condensed book before us. If the reader is already familiar with the outline facts of the Hebrew history, he will find these twelve chapters an orderly arrangement of that matter, though presenting nothing strikingly new. The book is supplied with seven well-executed maps, done by Stanford; also chronological tables, list of works consulted, and an index. We are still waiting for the strictly up-to-date history of the Hebrews.

Racy chapters on men and manners.

In "Letters on Life" (Dodd, Mead & Co.), Dr. Robertson Nicoll, writing under the pseudonym of "Claudius Clear," gives a series of brief essays on a variety of every-day subjects, written in the terse style of a man whose observations of life have made him sure of his ground. Of special interest at the moment is the chapter on "Firing out the Fools," a bit of advice to Englishmen to adopt the more aggressive and successful business methods of the New World. This is followed by two other chapters touching upon other phases of the same subject. "Good Manners," "The Sin of Overwork," "The Art of Conversation," are titles that indicate the range of the nearly thirty chapters. In all of them there is wholesome good-sense and wise helpfulness, presented with such point and pith and breezy freshness as atone for the sin of didacticism. There is something in the book for everyone, man or woman, scholar or workingman, and almost all of it is full of vitalizing good for anyone.

Tales of the great mutiny told anew.

About the Great Indian Mutiny of 1857 there has gathered a mass of heroic story unsurpassed in all history. Nothing can appeal more strongly to the masculine love of daring and steady bravery than the story of the handful of British soldiers who

grimly reduced to subjection the swarms of native soldiers whom they had themselves trained to high efficiency. Dr. W. H. Fitchett has told anew, in popular form, the thrilling story that gathers about the cities of Cawnpore, Lucknow, and Delhi, in his "Tale of the Great Mutiny" (imported by Scribner). It is full to the brim of ghastly horrors, yet the deeds of the heroic officers, and of the equally heroic rank and file, faithful natives as well as British, stir the blood. It is good for our boys, in these prosaic days, to see to what almost impossible achievements men can be inspired by the combination of patriotism, courage, and fidelity to duty.

BRIEFER MENTION.

We have received from the Government Printing Office at Washington the Report of the Librarian of Congress for the year ending last June. The volume is much more than a mere report, for it includes a manual of the library organization, a select list of recent purchases, an account of the new plan for the distribution of catalogue cards, and much other matter of more than transient interest, besides numerous illustrations. "A List of Books on Samoa and Guam" comes to us from the same source, as also a pamphlet scheme of classification in the department of bibliography and library science.

Mr. Russell Sturgis's "Dictionary of Architecture and Building" (Macmillan) has already received extended notice in these columns, and the appearance of the third and last volume of the set serves in no wise to alter the impression created by the preceding parts. The work is one of great interest and value, being more than a dictionary, almost an encyclopædia. The lack of care looking toward a piece of beautiful bookmaking in the matter of illustrations continues throughout the work; and now and again the illustrations do not serve to illustrate, — as in the definition of "clearstory," where the cut represents, and is labeled, "a church without a 'clearstory.'" However, a large and efficient corps of expert writers on architecture and kindred subjects has served to present a comprehensive and authoritative work in a field where it was much needed.

The success attained by the previous issues of the "Department of Special Editions" of Messrs. Houghton, Mifflin & Co. has resulted in a determination on the part of the publishers to produce from six to eight volumes of the same sort each year. The first of the issues for this Spring is a reprint of the address on "Democracy" delivered by James Russell Lowell at Birmingham, England, in 1884. It forms a little volume of seventy-five pages, produced in similar general style to the edition of Thoreau's "Of Friendship," published last Fall, and shows the same artistic and intelligent workmanship in all the details of mechanical make-up. A short introductory note is supplied by the late Horace E. Scudder. This volume will be followed shortly by reprints of Sir Walter Raleigh's account of "The Last Fight of the Revenge at Sea," Henry Fielding's "Journal of a Voyage to Lisbon," and (most acceptable of all) a complete edition of the Poems of Edward Rowland Sill.

ANNOUNCEMENTS OF SPRING BOOKS.

Herewith is presented THE DIAL's annual list of books announced for Spring publication, containing this year more than 750 titles. With a few necessary exceptions, books recently issued which have been already entered in our regular List of New Books are not named in the present list; and all the books here given are presumably *new* books — new editions not being included unless having new form or matter. The list is compiled from authentic data supplied for this purpose by the publishers themselves, and it is believed presents an accurate survey of the Spring books of 1902.

BIOGRAPHY AND MEMOIRS.

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HISTORIES OF LITERATURE.

It is something of a paradox that, while literature itself is the most interesting product of human effort, the histories of literature are among the dullest books there are. Why, it may reasonably be argued, should not the charm of the subject lend itself in some measure to the treatment, and why should not books about literature have in themselves a literary value? Of course, our paradoxical proposition must not be taken in too sweeping a sense. When a great writer undertakes to deal with literary history, the product will be literature as inevitably as if it were a novel or a poem. But writers who have the creative endowment are almost sure to exercise it upon the material shaped by imagination, leaving the material of history proper to be the prey of the plodder and the pedant. These worthy gentry (perhaps from the instinct of self-preservation) do their best to keep genius from poaching upon the domain of history, and, since genius is more frequently shy than aggressive, it is easily frightened away. Let a Froude or a Taine encamp himself within the sacred precincts of historical scholarship, and straightway the combined forces of scientific method and dry-as-dust investigation are arrayed against the unwelcome intruder; he is given the counsel proverbially aimed at over-venturesome cobblers, and is reminded, with pedagogical severity, of his notorious delinquencies.

Thus it is that history falls almost wholly into the hands of writers who have the sober virtues of industry, and accuracy, and logical analysis, while almost wholly lacking the brilliant virtues of style and ideal outlook and rich emotional appeal. Even the history of literature more frequently than not suffers this fate, and is left to be recounted by writers who are incapable of making literature on their own account. It is, indeed, no easy task to make literary history interesting. There are too many names to be mentioned, too many titles of books to be worked in, too many dry facts to be incorporated with the narrative. It takes resolution to leave out matters which, in the close view, seem essential, and which appear unimportant only when the point of

observation is sufficiently removed to blot out all except the salient features of the man or the period under discussion. Taine had the resolution to do this, and the power to make literature out of the treatment of literary history; Symonds had it, and a few others; Dr. Brandes has it in a remarkable degree; but most writers upon the subject are hopelessly without it, and, if they seek to be literary at all, take refuge in the graceful phrases and the vague philosophies of dilettantism.

There are two devices by which the history of literature may be made attractive to a wide circle of readers, even when undertaken by an uninspired critic. One of them is by the copious use of pictorial illustrations of the text. This device has long found favor in dealing with the history of Continental literatures, but has been strangely ignored by English bookmakers. There are sumptuously illustrated histories of the literatures of Germany, Holland, Denmark, Sweden, and Norway, and their example should have received imitation long ago by some publisher in England or America. We understand that such a work is at last to be brought out in England, under the editorship of Mr. Gosse, and we shall await its appearance with much interest. The other device is that of frankly making the history a collection of representative extracts, with just enough of narrative and critical discussion to provide a connecting medium. Such a history is suggestive of a plum-pudding, and consists mostly of plums, the matrix in which they are imbedded having little distinctive taste of its own. The most prosaic of writers, if only he have a pretty taste in reading, can make an attractive book of this type, and such books are well worth making, if for no other reason than that they stimulate their readers to further investigation in the right direction.

We have been led to make the foregoing remarks by the reappearance, in twentieth century guise, of "Chambers's Cyclopædia of English Literature." The good old book which has borne that name for sixty years has had a useful career. It began to appear in 1842, was revised and brought down to date in 1858, was again revised and extended in 1876, and still again in 1888. The present form is therefore the fourth of its reincarnations, and is almost as unlike the first edition as the latest form of "Webster's Dictionary" is unlike the earlier ones. There are to be three volumes in place of the traditional two, and huge volumes they will be, if we may judge by the one already issued by the Messrs. Lippincott, for it fills no less than eight hundred and thirty-two double-columned pages. Dr. David Patrick is the editor of this reissued and practically remoulded work, and he has profited by the collaboration of a number of the most eminent English scholars.

The objects of the undertaking, as set forth by the present editor, have been as follows. The work "is not, and is not meant to be, an anthology of the perfect models of our prose and verse, a chrestomathy of purple patches, a collection of elegant extracts. The acknowledged gem should be there, if a man is mainly known by some one noble passage, one sonnet, one song, one aphorism or sententious saying; but something there should be, as a rule, to illustrate his average achievement, the standard by which he may fairly be judged. Nor does the work profess to be a marrow of our literature, or to give the spirit and quintessence of the several authors; still less does it aim to render its readers independent of the authors themselves or relieve them from the duty and pleasure of studying the original works. In no case will one rise from articles of ours flattering himself that now he knows his author and may consider that subject settled." With these objects in view, the selection of passages seems to us highly judicious, and we are glad to note that, in addition to portrait illustrations, a few facsimiles of famous manuscripts have been inserted.

In point of scholarship, the new "Chambers" leaves little to be desired. It has taken account of the latest work of English and American students; it has multiplied the space formerly devoted to Old and Middle English, and this first volume alone gives treatment to over fifty authors barely mentioned before, if at all. The signed special contributions are so important that they must be mentioned. The Rev. Stopford Brooke has written of Old English literature. Mr. Alfred W. Pollard has dealt with the Middle Period, with Chaucer, Caxton, and the English Bible. Spenser and Shakespeare have fallen, respectively, into the hands of Mr. Edmund Gosse and Mr. Sidney Lee. Mr. Andrew Lang has written of the Ballads, the late S. R. Gardiner of the Civil War and the Commonwealth, Mr. A. H. Bullen of the Restoration, and Mr. Saintsbury of Dryden. The bulk of the work, of course, has been done by Mr. Patrick's editorial staff, and a special tribute is paid to "the accurate scholarship, the keen insight, the incisive style" of the late Francis

Hindes Groome, who had an important share in the work.

The first volume ends with the seventeenth century. The two remaining centuries will fill the other two volumes, and we learn with satisfaction that eminent living authors will be included. Nor will America be neglected, for the worthies of our own literature will take their proper places in the chronological arrangement, and will, generally speaking, be discussed by American critics. This is as it should be, and we may close this article by an appropriate quotation from the general preface to the work. "As the English tradition has remained dominant in the Constitution of the nation and the life of the people, our kindred both by lineage and language, so American literature has remained an offshoot, a true branch of English literature. In this work it has from the beginning been treated as an integral and important part of the literature of Great Britain. We do not look on Longfellow or Poe as foreigners, or read the histories of Prescott, Motley, and Parkman as if written by strangers."

ON THE LITERARY DECLINE OF HISTORY.

Not many months ago the writer had occasion to read a book-review, the chief burden of which was a rather naïvely-expressed lament concerning the alleged decline of historical writing as literature in these latter days. The very interesting question, though hardly a new one, was raised as to why we have no contemporary Herodotus, Tacitus, Gibbon, or Hallam, — why there is now no Macaulay to write history in a manner so fascinating as to crowd the latest novel off my lady's table. A complete answer, even were it possible, would involve a multitude of considerations, and would far transcend the limits of space at our present disposal; but it may not be profitless to venture a few suggestions.

That there *has been* a decline in historical writing, as judged by the canons of great literature, some might possibly deny, but the most of us would readily concede. One has but to mention Herodotus, Thucydides, and Tacitus, among the ancients, Carlyle, Macaulay, Gibbon, and Green, in days nearer our own, to bring to mind some of the world's greatest masterpieces of prose writing. With these, the works of history produced during the last quarter-century, while almost legion in number, are in but very few cases even comparable as pieces of literary art. They may be, and without doubt frequently are, better histories, but they are certainly not so good literature.

The truth is that the spirit of modern historical writing is very different from that which animated the historian of former ages. This change has resulted from the rise of the so-called "scientific" school of historical students and writers; and for the rise of this school the doctrine of evolution must be given the ultimate credit. Evolution is essentially a method of thought and interpretation, and as such has worked a reconstruction, not merely in biological science, but also in literature, philosophy, theology, and history. In these latter fields we are not always consciously aware that it is evolution that controls. But we have breathed the evolution spirit until it has come to give color to all our thought, and we find ourselves speaking continually in its terms, though we might well be at a loss to tell where we learned them. The great contribution of the doctrine of evolution in every sphere of knowledge which it has touched has been the establishment of principles of relationship and continuity. So that just as under its influence we no longer think of geological changes under the time-honored cataclysmic concept, according to which each new epoch was supposed to be wholly unrelated to the one foregoing, so we no longer, at least when at our best, think of historical "ages" as isolated from one another and of human life thus broken apart. And just as evolution has taught the geologist that if he is really to know his subject he must use materials — rocks and fossils and soils — at first hand, and likewise the chemist his test-tubes and reagents, the botanist his plants, and the zoölogist his animals, so has it also taught the historian that if he would know the men of any age or country he must not neglect to seek out and study diligently everything they have left behind them. He must go back to the sources — back to dusty manuscripts, sculptured columns, long-buried coins and implements. In other words, he must follow the evolutionary method of science.

Hence comes the "scientific school" of historians, most eminently represented, among English-speaking peoples at least, by Bishop Stubbs and Samuel Rawson Gardiner. The writings of these men easily betray the fact that scholarship, and not literary art, has been the primary consideration. Their language is cold, careful, and concise, scrupulously devoid of rhetorical devices, and hardly calculated to charm the general reader. And not only has our best historical writing become less "literary," but the so-called literary historians, especially Carlyle, Macaulay, and Gibbon, have been brought into considerable discredit by the modern school. We may still read these authors, but we are assured that the history which we get from them will be very distorted and inadequate unless corrected by an acquaintance with the works of those who have written less brilliantly but more truthfully.

The former historian generally undertook to cover a larger field than the modern. A history was deemed of small note unless it presented the im-

posing appearance of six, eight, or even a dozen, goodly volumes, and measured off its subject-matter in terms of milleniums. To-day the spectacle of a really great historical scholar sitting down to write the entire history of a great people or nation — much less of civilization in general — is virtually unknown. Except in the case of historical smatterers who make up in verbosity what they lack in scholarship, there are practically no more attempts at historical writing on so ambitious a scale. The writing of history has come to involve such labor in research and such painstaking effort in verification, that, if properly done, the limitations of life preclude the exploitation by any one student of more than a contracted period in the life of a single people; so that Freeman spends two decades upon the one subject of the Norman Conquest, Gardiner labors half a life-time upon the Civil War and the Commonwealth, covering fewer years in the history of England than are consumed by the work in his own life, Parkman gives his life to the study of the French settlements in America, Mr. Henry Adams concentrates his masterly energies upon the administrations of Jefferson and Madison, and Mr. James F. Rhodes will have to live many years yet in order to complete his history of the United States from the Compromise of 1850 to the first administration of Grover Cleveland.

This ideal of thoroughness permeates all our historical work. Not only are the more renowned writers controlled by it, but the historical instruction and investigation in our best colleges and universities testify to its force. The key-note of graduate instruction is concentration, the mastery in detail of a limited field, the adding of something, if possible, to the already existing knowledge on the subject investigated. And the sort of work which is required of candidates for the doctorate in history is the sort of work which, with few exceptions, these men will continue to do throughout the remainder of their scholastic careers.

Now this sort of work, while a distinct gain for historical scholarship, is not conducive to the development of a fine literary style. The form of expression is made entirely subordinate to the subject-matter. While no one would dispute that the essential qualities of good prose literature — clearness, precision, and force — are eminently desirable in historical as well as any other kind of composition, yet the conscientious historian is so persistently on guard against sweeping generalizations, unwarranted parallels, and other earmarks of "fine writing," that he stands in immediate danger of acting on the principle, if not openly admitting it, that dulness and roughness are virtues in his writing, and all well-sounding phrases and nicely-rounded periods are necessarily snares set by some evil genius to compass his destruction.

History must be written to-day with the strictest regard for truth, and truth in the minutest detail. A thing is to be valued in proportion as it can be absolutely verified. The task of the historian, and the weight of responsibility that devolves upon him, has become such that, as Professor Woodrow Wilson facetiously remarks, it is a wonder that the historians who take their business seriously can sleep at night. We now demand actually to see history in the process of being written. We must have plainly indicated every step which the author has taken in the accomplishment of his work. We are no longer at all content to accept his conclusions without at least seeing his method of approach to them. The writing of history is thus coming to be more and more a matter of arranging foot-notes and cross-references.

Literature knows no such demand of verification, at least of this comparatively petty sort, and employs no such stiff and constraining devices. The fundamental prerequisite of all genuine literature is that it be entirely loyal to the truth, — but truth in the universal, the general, not in the specific. Literature exhibits a luxurious carelessness of details which the historian can by no means afford to indulge. Imagine the author of the "Iliad" (be he one or many) citing authorities for his genealogies, his battle-scenes and army-rolls! Or Shakespeare detailing in foot-notes the sources from which he drew the character of Shylock, the plot of Macbeth, or the story of Antony and Cleopatra, and referring to parallel passages in Greene and Marlowe and Kyd! Or Wordsworth gravely appending to the "Intimations of Immortality" a treatise setting forth the most recent results of speculative thought on the probabilities of the future life! Yet just such things — such petty inconsequential things, the *litterateur* would say — the historian finds himself more and more under the necessity of doing.

All this results from the fact that while literature is primarily a matter of feeling, history is primarily a matter of knowledge. There is feeling in history and knowledge in literature, but the dominant elements are the other way. Literature, being of the heart as well as of the head, is to be tested by canons of sentiment as well as of fact. The question is not, is this statement literally true? or, is this name entirely authentic? or, is this euphonious allusion restrained within the bounds of cold verity? Such considerations are really of slight moment. What matters vastly more is whether the given production exhibits the larger and finer qualities of simplicity, beauty, and universality of interest and appeal. But with history it is not so; neither indeed can it be. These questions of exact authenticity and scrupulous fidelity to fact, while sometimes very annoying when persistently thrust at a piece of fine writing like Macaulay's third chapter, are perfectly legitimate; and if they cannot be satisfactorily answered, the value of the work is irretrievably diminished. Of course it is quite possible for all these demands to be faultlessly complied with, and the production

still fall far short of being good history. It may be only a dull and unprofitable chronicle. It may be wholly lacking in the virile qualities that are indispensable to the vivifying of historical truth. History, to be worthy of the name, must not merely be accurate in details, but must also be trustworthy in interpretation of those details. When the historian has made sure of his facts his work has only been begun. The essential must be sifted from the non-essential. Motives and influences must be detected, weighed, and adjudged. Light must be sought from the sciences tributary to history — archæology, philology, geography, and the like, — and, being found, must be judicially applied to the subject in hand. The history of a year or an epoch, of a movement or an institution, must be given its proper setting in the *Weltgeschichte*. Failure in these larger requirements would sacrifice at the outset any claim which an historical production might have to scholarly recognition.

And besides all this, after the historian has fashioned his product with the extremest care and deliberation, he may be sure that, however great its merits, it will not long continue to maintain its place in the favor either of scholars or of the world at large. For, on the one hand, new discoveries, new ideas, new interpretations, will inevitably discredit more or less of what has been said; and, on the other, changed tastes and fluctuating interests will demand a re-writing of the old material. Except in cases where it has been the fortune of the historian to become our only medium of knowledge of an age or historical process, there is no such thing as finality in the writing of history. In the words of a recent writer on this subject, "Each generation must write its own history of past events in order to interpret them in terms corresponding to its needs. New conditions give rise to new problems, and these to new conceptions; and when we turn again to examine the past, we put to it questions never before asked."

Just now we are in the age of extreme particularism in historical research and writing. In our study we are following the method of the anatomist rather than that of the artist. We are bent upon details rather than upon the general effect — dissecting rather than studying in perspective. We are curbing our ambitions and recognizing our limitations as never before. We are working under the conviction that a life-time is none too long a time to give to any one of hundreds of brief periods or single phases of the historical field. Historical truth is being accumulated and put in imperishable form with unparalleled rapidity and discernment. We are too busy collecting the materials for the mosaic, to give much thought to the mosaic itself. We are too busy and too "scientific" to give much thought to the literary quality of the history that we write.

When all has been said, however, the fact remains that history and literature are bound together by ties impossible to be broken. Both are concerned primarily with the phenomena of human life, either as it has been or as it might be. The mere consideration that history deals with this subject on the fact side, and literature on the imaginative side, is not sufficient to set up an impassable barrier between the two. Literature continues to be the greatest of all sources of historical knowledge, and history the only adequate basis for the understanding and appreciation of literature. When the great fund of historical knowledge shall have been more fully brought to light, there will be no inherent reason why historical writing may not take on all the essential qualities of great prose literature; for it is to be believed that truth is indeed stranger than fiction, and that the illuminating recital of what men have been and what they have done and what they have tried to do can never be greatly surpassed for interest and force by anything that it can enter into the imagination of man to conceive.

The portrayal of human life, which is the ultimate business of the historian, can never be made a mere matter of black-and-white sketching. So subtle is life in its ramifications, so intricate in its relationships, so variegated in its meanings and influences, that nothing short of consummate literary skill can adequately present the shades and colors of the picture. There is a dead mechanical way of writing history, which as a temporary expedient is all well enough, but there is also a living, artistic, forceful way, which must be taken advantage of when the time becomes ripe for it. Our need for literary art in the collection and classification of materials is slight; but not so when the materials thus gathered are to be given a sane, comprehensive, and illuminating interpretation.

Some day there will set in a movement to coördinate the results of our specialized effort, and then may be expected to appear once more the literary historian. Scholarship will not be less valued, nor truth less highly regarded; but the art of presenting truth will be given more attention. Nothing short of a transcendent genius, however, can ever again fill the place of the genuine literary historian. From our conscientious devotion to truth in the minute we shall never wholly recover; and of all historical writing we shall continue to demand absolute accuracy of detail, — a standard which was unknown to Herodotus, Livy, Carlyle, and Macaulay. Thus the necessities which the literary historian of the future will have to meet grow greater with every passing day.

FREDERIC AUSTIN OGG.

THE first issues of "The Bibliographer," the new magazine edited by Mr. Paul Leicester Ford and published by Messrs. Dodd, Mead & Co., are attractive in contents and make-up, and indicate that the publication will at once take its place as a necessity to the progressive book-collector.

COMMUNICATIONS.

PHONETICS AND SPELLING REFORM.

(To the Editor of THE DIAL.)

Little attention has been given to the effect that a study of the modern science of phonetics has had upon the agitation for spelling reform, so called; yet, properly understood, almost the entire case of the reformers seems to be put out of court by the results of the recent labors of phoneticians like Mr. Henry Sweet and Mr. Alexander Melville Bell.

Striking at the very root of the matter is the disclosure that, the principal advocates of spelling reform being philologists, it is not they, but the phoneticians, who are specialists in the premises sought to be occupied; and, not being specialists, the philologists who are chiefly responsible for such contrivances as the "scientific alphabet" of the American Philological Association are, partially at least, outside of this particular province of learning. Just what this signifies will be taken up in more detail directly.

The publication of the "Oxford" dictionary discloses certain growing tendencies on the part of both American and British speech to vary from a common standard of English. Comparing the "scientific alphabet" referred to above with the "Key to the Pronunciation" in Dr. Murray's and Mr. Henry Bradley's great word-book, the differences are remarkable in several cases. The alphabet gives the sound of *a* in *care* and *tare* as the long sound of the *a* in *fat* and *fan;* the key gives the vowel sound in *there* and *pare* as the long sound of the vowel in *yet* and *ten*. The alphabet gives the name sound of *i* as compounded of the *a* in *ask* and the *i* in *it;* the key, as made up of the obscure sound heard in the last syllable of *ever* and *nation* and the *i* in *sit*. The alphabet gives *hurt* and *burst* as exemplifying the long sound of the *u* heard in *hut* and *tub;* this the key concedes to the sound heard in *curl* and *fur*, but marks the vowel in *fir*, *fern*, and *earth* as the long sound of the obscure vowel in the last syllable of *ever* and *nation*. The alphabet notes the *o* in *note* as the long sound of the *o* in *obey;* the key differentiates the *o* in *hero* from the *o* sound heard in *so* and *soul* by affixing to the former a vanish sound resembling that of the *u* in *full*. The alphabet gives the diphthong *oi* as composed of the *o* sound heard in *on* and *not* and the *i* sound in *it* and *in;* the key compounds it of the *o* sound heard in the last syllable of *achor* or the first syllable of *morality* and of the *i* in *sit*. There are other differences, due, however, for the most part to the fact that the key discriminates more largely than the alphabet: I have limited comparisons here to the cases in which the alphabet provides characters for markings identical with those of the key and arrives at a disagreement; though I find I have omitted the long sound of the *e* in *met* and *fen* in the alphabet as exemplified by the vowel in *they* and *dey;* while the key marks the sound in *they* as made up of the vowel heard in the last syllable of the noun *survey* and the *i* in *it*. In all cases in which a final *r* follows a long vowel sound, the key adds the obscure sound heard in the last syllable of *ever* to the initial character of the vowel, which the alphabet does not do.

It is evident that there are differences of a vital character between the two schemes of pronunciation. In some cases, notably in that of the long *i* sound, these are due to real differences between the language as spoken in England and in the United States. This may also be true of the sound in *care* and *pare*. Those of us who were taught to discriminate between the sound heard in *there* and *air* and that in *their* and *heir* will learn with some curiosity that neither in England nor the United States is there dictionary authority for such discrimination, the British giving them all the sound heard in the latter pair and the Americans that heard in the former. But the American Philological Association and the phoneticians of the "Oxford" dictionary do not agree, it has been shown, about the sound of long *o*, of long *i*, and of the diphthong *oi*, and are in disagreement regarding all long vowel sounds followed by final *r*, — and there are numerous slighter divergences.

If an appeal be now taken to Messrs. Sweet and Bell — with whom Dr. Skeat may be named — this confusion will be found to be worse confounded. With them the name sound of *e* is made up of the *i* in *it* and a consonantal *y*, and the long *oo* sound heard in *food* of the short *oo* sound in *foot* and a consonantal *w*. With them the final *r* sound disappears except when carried as an initial *r* to a succeeding word beginning with a vowel, though in every case modifying a preceding long vowel by what is called a "vocal murmur." Though it is not expressly noted, the present tendency is to make improper diphthongs of almost all the long vowel sounds in English with the exception of the two sounds of *a* heard in *ah* and *awe*, by the addition of either consonantal *w* or *y*. Thus the name sounds of *a*, *e*, and *i*, and of the diphthong *oi* end with *y;* and the name sounds of *o* and *u*, of the long *oo*, and of the diphthong *ou* as in *foul*, with *w*. The "Century" dictionary does not mark a *y* sound in *mayor*, *seer*, *buyer*, or *boyar*, nor a *w* sound in *sower*, *wooer*, *bower*, or *ewer*, though authorizing the pronunciation of every one of these words as a dissyllable. Yet it is present, and, it may be added, the discriminating ear can also detect a *y* sound in *fear* and *fire*, and a *w* sound in *sore*, *poor*, *your*, and *flour*. The differences are slight — and seem to be growing slighter — between the pronunciation of such words as *cere* and *seer*, *byre* and *buyer*, *sore* and *sower*, *flour* and *flower*, and *your* and *ewer;* in poetry all are used as monosyllables or dissyllables indifferently, unless, as in Tennyson's case, the speech has a flavor of North British, where the final *r* sound is insisted upon.

All these failures of accordance between those who have become specialists in phonetics, like the phoneticians, or dabblers in phonetics, like the philologists, point out more clearly than mere words the important fact that English is a living language and that its sounds, particularly its vowel sounds, are always in a state of transition. Those not definitively committed to some form of "spelling reform" will probably agree that the very fact that our spelling bears no real relation to our spoken language has left our mother tongue the freer to develop itself along the lines of least resistance, and that any attempt to crystallize our speech in the written language would have a disastrous effect upon the evolution now going steadily on, — *vide* the concluding chapter of Mr. Sweet's "History of English Sounds" for a discussion of existing tendencies toward further and more radical changes.

But these same changes have another significance in pointing out differences which already exist — as in the case of the name sound of *i* already referred to — be-

tween British speech and American speech. Any attempt at spelling reform which does not recognize such differences is essentially faulty, for it seems to be conceded by all that there is no logical nor scientific abiding place between spelling as we do now, and spelling as we pronounce. If we retain our ancient and unscientific orthography, there is certainly no danger of the great branches of the English-speaking race becoming mutually unintelligible; whatever our divergences, even if they should reach forward to a time when a cultivated Englishman and a cultivated American could not understand one another's conversation, we should still be able to communicate in writing, after the manner of the Chinese and Japanese. This fear of unintelligibility becomes more and more remote, of course, with every step in science and diplomacy which links the two nations together.

There are no statistics that I have been able to discover which show the proportion of written words in English to words spoken. Even in a country like the United States, where so many men and women spend much of their time in reading newspapers as well as magazines and books, it must still be evident that spoken words vastly outnumber written words or words read. Ten minutes' conversation reported verbatim occupies more than a newspaper column when reduced to print; fifty newspaper columns contain as much reading matter as the average novel. By as much as the spoken words exceed in number the words written and read, by so much is the spoken language more important than the written, as a matter of axiom. The future expansion of English, indeed, may be said to depend almost wholly upon speech as against writing or reading. Anything which seeks to prevent the normal growth of the spoken language, therefore, whether by crystallizing speech into phonetic signs like those recommended by spelling "reformers" or in some other manner, must operate against the best interests of the race, and in operating against them against the best interests of our literature.

WALLACE RICE.

Chicago, March 22, 1902.

JAPANESE LITERARY TASTE.

(To the Editor of THE DIAL.)

The leading firm of booksellers in Japan recently asked a large number of eminent Japanese men of letters, of science, of business, etc., to name their favorite European or American books. The seventy-three answers received have been published in a local periodical, and are interesting as displaying the literary tastes of Japanese readers of foreign literature.

The most popular work is Darwin's "Origin of Species," which received twenty-six votes; next comes Goethe's "Faust," the "Encyclopædia Brittanica," and Hugo's "Les Miserables," in the order named. Among English men of letters, Byron and Tennyson are the most popular. The names of Stevenson, Hardy, Meredith, "Mark Twain," and other recent writers are rarely met with, while that of Kipling occurs not even once. Among continental writers, Tolstoi, Schopenhauer, Heine, and Zola are frequently mentioned; and Nietsche's "Zarathustra" is characterized more than once as the greatest work in the last decade of the nineteenth century.

ERNEST W. CLEMENT.

Tokyo, Japan, March 1, 1902.

The New Books.

WILLIAM HAMILTON GIBSON.*

In reading of the life of William Hamilton Gibson, "Artist, Naturalist, Author," one is irresistibly reminded of the well-loved lines from "Thanatopsis":

> "To him who in the love of nature holds
> Communion with her visible forms, she speaks
> A various language."

To few indeed has it been granted to interpret that language so variously. That deep, strong, persistent note that Thoreau sounded was followed later in the century by Gibson, not because Thoreau was his master, but because for him too the call was imperative; and what he saw he told by voice and pen, pencil and brush, until his originality, his versatility, his buoyant life, brought him friends and followers everywhere.

The book on Gibson by Mr. John Coleman Adams is not a dry record of facts, but rather a eulogy,— a eulogy in a good cause, however, for one fancies that the book has been written not more to picture this most interesting life than to arouse fresh enthusiasm for those studies of which the author is himself an exponent. Gibson may have had faults, but Mr. Adams does not mention them. Rather, he draws a loving and intensely enthusiastic picture of the artist, naturalist, and writer, later filling in the outlines by means of letters, the reminiscences of friends, and various incidents. We can read also the series of portraits, from childhood to manhood, which show from first to last a countenance singularly open, with clear, bright eyes, slightly full, curved lips, the entire face lit with intelligence and animation, and wholly lovable.

The first three chapters, comprising less than a third of the book, are given to an outline of Gibson's life. We learn that he was born at Sandy Hook, Newtown, Connecticut, October 5, 1850. Mr. Adams has called his first chapter "A Fortunate Boyhood." The title is justified, for Gibson had a mother who, besides being intelligent and well-educated, was loving and sympathetic, and helped him in his childish nature studies, — even to the extent of giving him a drawer in her linen-press for his worms! We do not learn much of Gibson's father, who, while still retaining his summer home at New-

* WILLIAM HAMILTON GIBSON, Artist — Naturalist — Author. By John Coleman Adams. Illustrated. New York: G. P. Putnam's Sons.

town, made his later home in Brooklyn, where Gibson had Henry Ward Beecher for pastor and friend. But we can infer that the father was a man of business, more occupied with his office than with his children, since there is a scathing letter from Gibson's schoolmaster suggesting that the father require one of the clerks to write to his homesick boy once or twice a quarter. It was this schoolmaster, Mr. Gunn, who presided over the other portion of Gibson's "fortunate boyhood." At the "Gunnery," in Washington, Connecticut, the boy spent several happy years, which always loomed large in his memory, and to these he attributed much of his success in later life. The account of these school-days is most interesting, including several delightful letters to the boy's mother. We learn that while "Willie" was "a dear little fellow," bright and obedient, it somewhat troubled Mr. Gunn that he had not "learned to be spontaneously industrious." Later, however, when attending the Polytechnic, this trait of indolence disappeared; and thereafter, even to the end, he worked with consuming energy.

In 1868 Gibson's father died, apparently leaving no fortune; and Gibson took up life-insurance as a means of support. This lasted but a short time, however, for, seeing a draughtsman drawing upon the block, Gibson decided that he could do it also; and thereupon began the struggle that was to result in his unique position as artist-naturalist. He had tried to draw, from his earliest childhood, but had been discouraged in it, as so many others have been. He had no training, no art-education of any kind. But his labor and perseverance, added to his inborn genius, overcame all difficulties, and before long he made a modest beginning by illustrating "The Chimney Corner" and "The Boys' and Girls' Weekly," and a little later he made botanical drawings for "The American Agriculturalist" and "Appletons' Encyclopedia." In 1872 came his first large commission, a set of twelve drawings on stone for the Appletons' huge botanical charts. This work was done with remarkable rapidity, and brought him nearly a thousand dollars; and from now on his path was clear.

About this time Gibson made his first original composition, and soon thereafter received a commission from the Appletons to make a sketching tour into Rhode Island, to obtain illustrations for "Picturesque America." He afterwards made other sketching trips: to Washington, D. C. (1874), to Philadelphia (1876), to the White Mountains (1880 and 1883), to the South (1886), and to Europe (1888).

The year 1878, we are told, marks an epoch not only in Gibson's life, but in American illustration. It was in that year that he furnished designs for an article by Mrs. Helen S. Conant on "Birds and Plumage," in "Harper's Magazine." These illustrations included a full-page picture of a peacock's feather, which was so striking that it attracted much attention from both laymen and artists.

Although Gibson wrote in 1876 "The Complete American Trapper," a book for boys, his real literary work began in 1879 with the first of the articles that were afterwards collected as "Pastoral Days." This article was an account, in writing and sketches, of a summer vacation at his old homes in Connecticut. He was now fairly launched in the career that he followed for the rest of his too-short life, and, considering all the other work he kept going at the same time, his books followed one another in quick succession. "Highways and Byways," extended from a series of magazine articles, appeared in 1882, and "Happy Hunting Grounds" in 1886. These were both received with favor and even enthusiasm. Meanwhile, the author had been providing the illustrations for E. P. Roe's "Success with Small Fruits" and "Nature's Serial Story"; "In Berkshire with the Wild Flowers," by the Goodale sisters; Drake's "Heart of the White Mountains"; "The Master of the Gunnery," a memorial of his old teacher; "Sketches in the South," by Charles Dudley Warner and Rebecca Harding Davis; and for many miscellaneous articles.

During these years, also, Gibson had been enlarging his field by working in water-colors, which remained to the last a favorite medium with him, and had made some attempts in oils. He had long since made a name for himself, and for everything that he did, writing, sketching, or painting, there was a ready welcome. He had opened many unseeing eyes, led thousands into new paths, and in short performed the part of a new kind of missionary both in this country and abroad. His remaining ten years saw the publication of five more books,—"Strolls by Starlight and Sunshine," "Sharp Eyes" (his most popular work), "Our Edible Mushrooms and Toadstools," "Eye Spy," and "My Studio Neighbors"; and he left a quantity of material, in notes and sketches, for an illustrated botany and other works. During his

last few years also he had a new interest, in the form of popular lectures on botany, for which he made curious charts and diagrams. In 1896, after several months' failing health, he died at his old home in Washington, Connecticut.

Such, in brief, are the outlines of Gibson's life,— an uneventful life in one sense, but in another crowded to overflowing; a life best shown in its results. His marvellous capacity for work was one of Gibson's most characteristic traits, and in it lies the secret not only of his success, but of his early death. In Mr. Adams's words, "The fierce fires of a relentless industry had burned his forces to a cinder."

It is chiefly as artist and author that Gibson appears in the foregoing sketch, but these two involved his other side. For in everything that he did, writing or picturing, he was interpreting nature. Nature-lover he was always, from his earliest childhood; and by faithful, loving observation and investigation he became a naturalist as well. Nature in all her manifestations was a constant passion with him; but it was through making known to multitudes the secrets of growing things that he will be longest remembered.

The second part of Mr. Adams's book deals with Gibson's work and his methods of working in his different mediums, and with "the personal side." The final chapter, together with an account of his death and funeral services, contains the reminiscences of friends and eulogistic tributes. Emerson's words, "Do that which is assigned to you, and you cannot hope or dare too much," might have been Gibson's motto. Brave, self-confident, but not overbearing, full of life and joy and wholesome fun, he carried out the promise of his bright and lovable boyhood, and lives in the memory of all who knew him, not only as genius, but as man.

Gibson might have found a biographer who gave more attention to detail, if a formal biography were wanted, but he could not have found a more enthusiastic one. There are many things an inquirer could ask and not find answered in this book, but we learn all that is needful to enable us to account for the man and his work. The arrangement of the book gives rise to some repetition, and in one case the different accounts do not exactly agree: *i. e.*, the accounts of the inception of "Sharp Eyes" as given on pages 72 and 178. There are occasional slips of statement or arrangement, as on page 210, where Mr. Adams says, "Near the close of the same year," etc. Referring to the previous letters we find them dated successively 1863, 1864, 1864, 1865, while the two letters following the above statement are dated 1868. There is no great pretension to literary style, but we get that vivid impression that is given when an author's heart is in his work. The book is attractively presented, and contains, besides the portraits already mentioned, and views of Gibson's homes and haunts and his grave, a considerable number of reproductions of his works.

EDITH GRANGER.

LEADERS OF VICTORIAN LITERATURE.*

It requires courage and confidence in a critic to sit down to-day and write about such old-fashioned matters as Thackeray's novels and George Eliot's, instead of dropping sparkling utterances on such up-to-date and modern topics as, for instance, "Recent Phases of Romantic Fiction" or "Exotic Tendencies in Present-day Dilettantism." A bright screed prophesying a Bulwer Revival or an eighteenth century Renaissance might do, if one insisted on dealing with old-time topics; but an effort to arrive at a sound estimate of Carlyle or Matthew Arnold seems hardly in keeping with the present tendencies of current criticism, at least so far as it is observable in our critical journalism. Mr. Brownell doubtless has the qualities mentioned above to some extent, for he presents us with six essays on what might be called classic subjects; he gives us estimates of Thackeray, Carlyle, George Eliot, Matthew Arnold, Ruskin, and Meredith, which have little connection with an interest in Gorky, Maeterlinck, Maurice Hewlett, and the Romance of American History.

This is much in Mr. Brownell's favor. His work is not designed for the moment only; he considers fundamental questions (we might almost say) in estimating literature; he sets himself at some of the great problems of literature. He could hardly attempt anything more solid if he published an estimate of Macaulay in the "Quarterly Review," and perhaps would not do so much even then.

Mr. Brownell, then, has set himself to a piece of work that was well worth while, an attempt to form an estimate of the most considerable prose writers of our literature, in the period just before our own. This is the proper

* VICTORIAN PROSE MASTERS. By W. C. Brownell. New York: Charles Scribner's Sons.

occupation for a critic of the first order. Such a critic will consider the greatest names of all time, he will have his opinions also upon the work of his own day; but he is most usefully employed when he deals with the generation which has just preceded him, when he tries to put general opinion, released from the prejudices of the present, on the way to a judgment that shall last. There is often a period of relaxation in our interest in the great figures of literature who have just passed away. They achieve fame in life, let us say, they are an influence, perhaps, for the decade after their death. But then, before they take a definite place as classics, there comes a period in which people are not much interested in them. Sometimes this period comes even before their death, as was the case with Wordsworth, who in his later years was by no means the figure in the minds of those who loved poetry that he became afterward. Sometimes it comes very soon after death, as was the case with Dickens, who, people think, is now ripe for a "revival." But it generally comes some time.

Mr. Brownell practically notes this fact in regard to some of those of whom he writes. "Carlyle's own writings," he says, "fell speedily into a neglect," etc.; "How long is it since George Eliot's name has been the subject of even a literary allusion?"; "No writer, probably, ever passed so quickly [as Matthew Arnold] from unpopularity through fame to comparative neglect." Three of Ruskin's books "probably comprise all of his product that will last through the epoch of indifference to much that the present age has delighted in, which we can readily perceive to be upon us." Thackeray, it is to be remarked, achieved a fame which has steadily increased, George Meredith was received with a neglect which is but slowly diminishing.

What will a critic say of such writers, or rather of writers at such a centre of indifference? He has a responsible position, for if he be really a critic of influence he will have no small part in pronouncing the everlasting yea or the everlasting no (to parody an author in mind) which once really pronounced by posterity, is rarely reversed. It is for the critic to consider what true worth remains after the changes of a score or two score years; and in accordance with his opinion to place upon a pedestal in the hall of fame or to put on a high shelf in the garret.

Ruskin must go up garret, there is no doubt of that; and Thackeray is to have a place in the hall of fame, or better in our own front hall or the parlor. A small bust of Matthew Arnold will look well in the study; that life-size statue of Carlyle might be put in one of the niches in the second story staircase; that strange-looking picture of George Eliot will do for the spare room; and Meredith may as well be left where he is, for he may have to be brought out. Such approximately is Mr. Brownell's disposition of these household favorites.

What reasons does he consider in this matter? Well, he is not one of those critics who merely give you their personal impressions on reading "Vanity Fair" say, or "Sartor Resartus." Nor is he a historical critic (or evolutionary) who shows you that they were all exactly what they had to be and could by no means avoid having been. Nor even is he one of the strictly objective kind who have such definite knowledge of what the works of genius should be that they can tell you how near any particular specimens come to perfection. Mr. Brownell is historical in so far as he considers the man always with his books and generally rather than his books. He is objective, however, in so far as he puts before us a net result of each career. But given the net result, the question is, what is there in it, whereby Thackeray, Carlyle, and others should continue to have a claim, or rather hold, on the attention of the world?

Here, of course, a critic can hardly avoid being somewhat personal. Certain qualities or virtues are of immense value to him, and he thinks an author worth while according as he has or has not something of these virtues. His preference may be founded upon the most solid groundwork of reason, but it is very apt to have something of a more personal basis.

The qualities of most importance to Mr. Brownell are Temperament and Thought. Thus he still retains a fondness for George Eliot, because she can think, although temperament rather than thought is really the thing in a novelist; and Carlyle is noteworthy for him in spite of the fact that his boisterous thinking did not end in much of consequence, because he did have the chief thing about genius, namely, personality, because no writer ever had so much temperament. So he cannot bear Ruskin because his didactic temperament was tedious, yet such as it was, entirely predominated over his thought. And with Meredith, in spite of his intellectuality, Mr. Brownell cannot get over the fact that his temperament is really

absence of temperament. As to Thackeray, who holds first place in Mr. Brownell's mind, his is one of the most marked personalities in letters, "his personal force and charm take him quite outside" the operation of the rule recommending a detached attitude. And Matthew Arnold was essentially a critic, and a critic of a special kind, namely, one who applied ideas, a brain centre rather than a nerve centre.

It would be wrong to imply that Mr. Brownell considers his authors purely from the standpoint of thought and temperament. He does not; he has other matters in mind — art, influence, history, — but no other matters are so important to him, and no others are so frequently applied in the way of a test. And I suppose for this reason his judgments will not appeal to all, for there may be some who do not care most for temperament or thought.

In my novel reading, though I am very fond of Thackeray, I find that I remember Clara Mowbray's meeting with Francis Tyrrel, and Henry Durie at table with his wife and his elder brother, with a kind of thrill that I do not get in "Pendennis" or "The Newcomes." I am told there is something of the sort in a certain famous scene in "Vanity Fair"; it may be so, but not for me. For myself I value romance — rather a poor name for the thing — more than personality or temperament. When we come to thought, in our critics, there I am more happily with Mr. Brownell, although even here I observe (with approach to shame) that my favorite critics are more apt to be men of a sense of beauty than of a sense of truth.

But my own preferences aside, there is surely ground for thinking that a very important thing for a novelist is the power to create the romantic, the tragic, the emotional in life, and a very important thing for a critic to have a sure perception of what is beautiful in nature and in art. Mr. Brownell does not entirely neglect these matters, but they are evidently second in his mind to the more important considerations of temperament and thought.

I am tempted to add a word on Mr. Brownell's style, not as a comment, or a caution either, but as a comfort to one who might otherwise begin upon the book without warning. In spite of one or two minor but real drawbacks,* the superficially repellent character of Mr. Brownell's mode of expression is, in the author's mind at least, one of the necessities of exactness. It cannot be denied that he uses queer words: one would advise the average reader to keep within reaching distance of a dictionary. But the slight crabbedness arising from this cause is probably compensated for by the fact that the queer words usually do give some precise shade of meaning: potentialities, impressionistically, notablest, idiosyncratic, illogicality, dilutest, tropicality, insensitiveness, — they do look rather out of the way in a list; but each in its own place they are seen to have a very specific meaning and one which could not otherwise be so shortly conveyed. So no one should be displeased by Mr. Brownell's style: with a little experience one gets to like it.

For it is a style of which even the drawbacks arise from their having some thought to them. And this we may say of Mr. Brownell's work as a whole, that it has its roots in hard thinking. As the reader of his earlier books knows, you may disagree with particular views, you may think he has not the right standpoint for the best critical results, but you cannot criticise him at all without thinking the matter over pretty thoroughly yourself. Thus the work is stimulating, sometimes negatively, it is true, as well as often positively. And that is something well worth while. I rather suppose his judgments are pretty sound, too, — that his authors will be found in the future much where he says they are. But that is a minor matter on the whole; it would be a misfortune, in fact, if he fixed them all definitely for ever, for then just so much of the critic's occupation would be gone.

EDWARD E. HALE, Jr.

* I believe the placing of clauses gives rise now and then to ambiguity and that the loose structure is in the long run fatiguing.

COLUMBUS AND THE TOSCANELLI LETTER.*

Toscanelli's Letter of 1474 was first mentioned by Las Casas in 1552, and next in 1571 in a life of Columbus printed in Venice and attributed to his son Ferdinand. It is there spoken of as in Latin. In 1871 Harisse discovered in Spain, in a volume that once belonged to Columbus, a Spanish version of the letter, supposed to be in the handwriting of Columbus. In 1875 the entire text of Las Casas was published for the first time. Humboldt was perhaps the first to assert that Co-

* LA LETTRE ET LA CARTE DE TOSCANELLI sur la route des Indes par l'Ouest addressées en 1474 au Portugais Fernam Martius et transmises plus tard à Christophe Colomb. Par Henry Vignaud. Paris: Leroux, 1901.

lumbus really received a letter and chart or map from Toscanelli, that influenced the voyages of Columbus, and his opinion has received the support of Fiske and Markham. Only of late years has the careful investigation of scholars led to the view now so clearly demonstrated by Vignaud and supported by those who agree with him in denying the authenticity of the alleged letter of Toscanelli. Vignaud, even in differing from them, pays due tribute to the erudition of those who maintain the other view, and especially of Harisse, its strongest advocate.

In this exhaustive volume on the subject, just published, Vignaud shows that there is no original of the letter or of any of the pretended correspondence of Toscanelli and Columbus, and that all knowledge of it depends on copies of a much later date. He points out that in no one of the numerous works, letters, and lives of the contemporaries, associates, and friends of Toscanelli, is there any mention of his theory of a western world. Fernand Columbus first spoke of it in a book printed in Florence in 1571, and it is again referred to in a popular translation of the geography of the Englishman Holywood, italianized under the name of Sacrobosco, printed in 1572. Oddly enough the editor or translator errs as to the date of the return of Columbus, and puts it a year before his start; and he makes him write then to Toscanelli, who died in 1482. However, in later editions of 1573 and 1579 the whole matter was omitted. Columbus himself wrote and spoke freely and frequently, yet he never referred to Toscanelli nor mentioned any correspondence with him nor acquaintance with or knowledge of him or of his letters or writings.

Vignaud shows that the Toscanelli letter had neither scientific nor practical value, and could have been of no use either to Columbus or to the King of Portugal, who, like his father and brothers, was a good geographer. It is based on the ancient geography of Ptolemy, yet the first book on that subject was not printed until 1472, a year after the date of the pretended letter. Columbus did not need help from that source, for he based his geographical knowledge on Aristotle, and not on Ptolemy, and even that was at second hand, for he was no scholar. He left a well-thumbed copy, full of his notes, of the "Imago Mundi" of Cardinal d'Ailly, published about 1480, who copied from Roger Bacon's Opus majus of 1267. Columbus also left an annotated copy of Marco Polo, one of his guides. Columbus had no real scientific basis for his voyages and explorations, and found one only in later years. To credit him with a theory at the outset, instead of after his discovery, the pretended letter of Toscanelli was invented and palmed off by Las Casas and Fernand Columbus, so as to establish Columbus's reputation for scientific knowledge, and give him the credit of being the correspondent of Toscanelli, a famous authority on geography of his day. Columbus was charged with getting his information from an old pilot, — a story that was denounced by Washington Irving, the first and the fullest of the modern biographers of Columbus; and by Harisse, the first of "Columbists" of our own day; and by so many others that it is now wholly discredited. Yet Vignaud inclines to give it some weight, based on the fact that it was a rumor current during the time in which Columbus lived among his contemporaries.

Having shown that Columbus himself never knew of any letter from Toscanelli, Vignaud proves by an exhaustive demonstration that Bartholomew Columbus, the brother of the great navigator, was the author of the forged letter, and that it was used by Las Casas, perhaps with knowledge of its source, for as he had access to and made free use of the Columbus family papers, he could not fail to know that Columbus himself never had any such letter from Toscanelli, and that it was produced only to give it a place in Las Casas's book, as an answer to charges against Columbus, which lessened the value of the claims of his family on the Spanish government. The old nobles objected to and opposed the dignities attained by the family of Columbus as a reward for his voyages and discoveries. Even more exhaustive is Vignaud's demonstration of the falsity of Las Casas's statement that he had before him as he wrote the chart or map sent by Toscanelli to Columbus with the pretended letter.

Vignaud shows a thorough knowledge of the vexed questions of geography so often discussed by Markham and Winsor, and many others. His book is a scholarly and exhaustive piece of historical work, well supported by an appendix containing a reproduction of the alleged letter and other original contemporary documents, and by a full, fair, and complete analysis of the arguments and evidence for and against his own view. It takes its due place in the series of early voyages to which Harisse has contributed his volumes on the Cabots and on Corte and Gaspard Real and on Columbus,

and Schaefer and Cordier and Hauser and Dorez their's on early voyages and geographical discoveries. Vignaud shows a large knowledge of all the literature of his subject, and a power of critical discrimination in using it so as to get at the truth and of setting it forth clearly. He is quite free from that intemperate tone that marks others, notably Harisse, whose great attainments are marred by his persistent assertions that anyone with an opinion that does not agree with his own must necessarily be wrong and must be told so very harshly.

J. G. ROSENGARTEN.

THE FIRST ENGLISH NOVELIST.*

Samuel Richardson's novels are generally believed to belong to the class of books that are talked about but never read. The excessive length, the epistolary form, the unsympathetic social background, and the mild "tea-drinking" tone of his three works are supposed to render them distasteful to readers who devour their so-called romances by the tens of thousands. It is also objected that Richardson's chief theme is seduction, — a theme uncongenial to the manners and ideals of our time. Nevertheless Richardson has imposed himself upon English literature as a "classic"; and there is reason to believe that his fame is likely to grow rather than wane, when the reading public comes back, after its periodic debauch of melodrama to a normal interest in the representation of human character.

There has never been any question of Richardson's position historically. He wrote the first novels of English life, as we understand the word novel — a fictitious picture of life that has some approach to probability. If we except the gentle shadow of Sir Roger, and the vigorous figure of Robinson Crusoe, the first characters in English fiction — imaginatively conceived, organically developed — are Pamela, Clarissa, and Lovelace. In spite of Fielding's keen satire, we must admit that Richardson presented the petty world of the middle of the eighteenth century more justly, more minutely, with a truer feeling for its manners and ideals, than did the great master himself. And in construction, in the sense of form, "Clarissa Harlowe" is superior to "Tom Jones." Moreover, Richardson has the honor largely of discovering a new reading public, and one that has continued to support enormously the novel, — the middle class. Perhaps most important of all, Richardson first developed a field of literary material (possibly following Marivaux) that has yielded rich harvests to a long line of English novelists, — the field of feminine sensibilities and sentiments. Lastly, Richardson has influenced continental literature directly and indirectly more than any writer of his time.

But Richardson has a far greater claim to his seat among the immortals than that of historical significance: he created one work that is of permanent importance, for which no allowances have to be made. Mere length of itself never killed any book, and the nine volumes of "Clarissa Harlowe" still command the reader, — nay, absorb him, if once he submits himself wholly to their skilful pages. The very length of the piece is a part of its art, for this breadth of treatment permits the gradual development of character, the fine gradation of values, the winding process of thorough analysis, which fix forever a picture of life. Great novelists have always appreciated the necessity of length. The story of two or three hundred octavo pages is an invention of the modern book-maker to meet a commercial opportunity. Moreover, in unity of plan, in comprehensiveness of design, and in dramatic relationship of values, "Clarissa Harlowe" is one of the very few English novels that can pretend to perfection of form. Structurally it is, as Richardson says somewhere, "a dramatic narrative." Lovelace, the mind of the piece, and Clarissa, the soul of the piece, are two of the small group of fictitious characters that have a permanent type existence. Lovelace is a superb creation. For wit, power, pure intellectual brilliancy and mastery, he is the ablest villain outside the drama in English literature. The mystery of his creation, if we consider Richardson's temperament and experience in life, is far greater than that of Clarissa, or, if we consider Fielding, than that of Tom Jones. Mr. Saintsbury's jeer at Richardson as "the old maid of genius" falls flat when we realize the full virility of Lovelace. The style through which Lovelace reveals the involutions and subtleties of his nature is unique in its absolute adaptation and consistency. Beside the restless play of his brilliant mind, the "divine Clarissa" even is a more ordinary conception. Yet the delicacy and thoroughness of her portraiture have saved her from the cold formality of her conception. In

* THE NOVELS OF SAMUEL RICHARDSON. With Introduction by Ethel M. M. McKenna. In twenty volumes, illustrated. Philadelphia: J. B. Lippincott Co.

spite of Richardson, we feel that she loves Lovelace, "cruel as a panther" as he is, and that in her steady refusal to consider the possibility of reparation, and in her death, she is the equal of Lovelace. In refusing to allot a happy ending to Clarissa, Richardson transcended the limitations of his class and of his age. Thus the theme of the novel, to which objection has been made, has been raised by the force of Richardson's art above the vulgar matter of seduction. It is rather the struggle between exact purity of soul and the predatory habit of the male. He who sees in "Clarissa Harlowe" a mere fencing match over the marriage contract misses the tale altogether.

Richardson's morality is not our morality. "Pamela" will remain as a comic example of didactic ineptitude, and "Sir Charles Grandison" as a pompous and tiresome lesson in manners. But in spite of his fatal desire to teach lessons of conduct, Richardson triumphed in "Clarissa Harlowe" over the weight of his moral intention, just as he triumphed over the limitation of his literary form, and over the conventions and sterility of his age. In spite of himself, as it were, he created some real people and surrendered himself to them with the complete insight and fidelity that is the mark of the artist. Richardson's world was a petty world in many respects. We flatter ourselves that we live more largely to-day. But "Clarissa Harlowe" is another proof that, for the making of permanent art, the accident of material is comparatively unimportant.

The present edition, in twenty handy and well-printed volumes, is a reprint of the text of Mangin's 1811 edition, with reproductions of the original engravings. Miss McKenna's brief introduction presents adequately the chief biographical and critical facts.

ROBERT HERRICK.

BURTON'S "WANDERINGS IN THREE CONTINENTS."*

Sir Richard Burton was perhaps the most redoubtable explorer of modern times; and to those who love adventure, his will always be a fascinating name. The posthumous volume by him, entitled "Wanderings in Three Continents," is spoken of by the editor, Mr. W. H. Wilkins, as a collection of "essays," but would more rightly be called sketches or memoranda of Burton's principal travels in Asia, Africa, and America. This book includes brief accounts of his wonderful Medinah-Mecca pilgrimage, of his Harat and Tanganika explorations, of his Dahomé and Congo trips, of his travels in Brazil and the Western United States, and of his Palmyra journey. Burton always had an eye to scenery, and some of his descriptions are very vivid — notably this picture of the Arabian desert:

> "The sky is terrible in its pitiless splendours and blinding beauty, while the simoon, or wind of the wild, caresses the cheek with the flaming breath of a lion. The filmy spray of sand and the upseething of the atmosphere, the heat-reek and the dancing of the air upon the baked surface of the bright yellow soil, blending with the dazzling hue above, invests the horizon with a broad band of deep dark green, and blurs the gaunt figures of the camels, which, at a distance, appear strings of gigantic birds."

Or take this picture of an extensive region in East Africa:

> "The black greasy ground, veiled with thick shrubbery, supports in the more open spaces screens of tiger and spear-grass twelve and thirteen feet high, with every blade a finger's breadth; and the towering trees are often clothed with huge creepers, forming heavy columns of densest verdure. The earth, ever rain-drenched, emits the odour of sulphuretted hydrogen, and in some parts the traveller might fancy a corpse to be hidden behind every bush. That no feature of miasma might be wanting to complete the picture, filthy heaps of the meanest hovels sheltered their miserable inhabitants, whose frames are lean with constant intoxication, and whose limbs are distorted with ulcerous sores."

But on the whole the most interesting sketch in this book is that of his journey to Salt Lake City in 1860. This is very readable and graphic, and, as the editor says, "much better than his bulky book on the same subject." He records three "novel sensations" that his American trip gave him:

> "The first was, to feel that all men were your equal. . . . The second was to see one's quondam acquaintance, the Kaffir or Negro, put by his grass kilt and coat of grease, insert himself in broadcloth, part his wool on one side, shave, and call himself, not Sambo, but 'Mr. Scott.' The third was to meet in the Rocky Mountains with a refreshing specimen of that far-off Old World."

Burton showed through all his life a savage independence, which reflects itself in a strong, terse, blunt literary style. His multifarious works are, for the general reader, too diffuse, and on the other hand this epitome is too condensed; yet it is the best outline of his travels now available.

H. M. STANLEY.

* WANDERINGS IN THREE CONTINENTS. By the late Captain Sir Richard F. Burton. Edited, with a Preface, by W. H. Wilkins, M.A. Illustrated. New York: Dodd, Mead & Co.

Recent Fiction.*

The work which must occupy the first place in the present review is "The Valley of Decision," by Mrs. Edith Wharton. Mrs. Wharton's earlier books have had the touch of distinction, and prepared us for something unusual when the time should come for her to put forth her whole power in a novel of large plan and comprehensive content. The qualities displayed by her short stories were such as to suggest the work of a master-hand, making us think at one moment, which impressed by their analytical subtlety, of the work of Mr. Henry James, and at another, which impressed by their artistic finality, of the work of no less a man than Tourguénieff. Suggestions of this sort being now in order, it may be said that the masterpiece of Stendhal has been constantly in our mind while reading "The Valley of Decision." This comparison, however, is subject to qualifications, and may serve as a starting-point for what we wish to say concerning Mrs. Wharton's work. By way of similarity, the two books have in common the same scenes, the same society, and (within a generation) the same period. The Duchy of Pianura is not found upon any map, but it cannot be far removed from the region to which "La Chartreuse de Parme" leads us a willing sojourner. Nor does the fact that we are dealing with the period leading up to, and contemporary with, the French Revolution, instead of the post-Napoleonic period, make any very essential difference. The liberal ferment is already at work; it has simply not reached a stage so far advanced. It finds expression in the writings of Alfieri, on the one hand, and, on the other, in the patient endeavors of the economist and the jurist. It has not yet been translated into political terms, although such a translation is clearly impending, and although the principal character is a man in the vanguard of the thought of the age. So much having been said for the resemblance of the two works, there remains the task of emphasizing their contrast. The obvious difference, we should say, is that Mrs. Wharton's novel is over-intellectualized, and thus misses the rich vitality of Stendhal's masterpiece. In Mrs. Wharton's view, the idea, having more lasting significance than the act, is everywhere set in the foreground. Stendhal, for his part, had curious lapses from his professed liberalism, and was more bent upon depicting the glow and color, the intrigues and the passions, of the period in question, than concerned with the deeper currents of the intellectual movement. He had, moreover, the inestimable advantage of studying his material at first hand, whereas Mrs. Wharton has learned about it from books, which inevitably means a less vivid realization of its possibilities. To a reflective mind, "The Valley of Decision" makes the stronger appeal of the two books, for it is the expression of a consistent philosophy, and, if somewhat pale upon the sensuous side and somewhat weak upon the emotional side, there is no doubt of its inspiration by a true intellectual passion. The restraint which goes with all distinguished art is characteristic of this book even in the most pronounced spiritual crises of the action, and to a fine sense makes these scenes the more effective. After all, it is a drama having the human soul for its theatre that we are invited to view, rather than a drama of spectacular interest. The central theme is that of a man of fine impulses, becoming, by the accidents of his own birth and of the death of those standing above him, the ruler of a state. He is overweighted by his responsibilities, but honestly seeks the welfare of his people. Finally, the ingratitude of the populace which he has sought to benefit, whose passions are successfully worked upon by the partisans of the old corrupt order, hurls him from the seat of power, and leaves him in the end an outcast. This situation is by no means new in imaginative literature. Bulwer's "Rienzi" dealt with it in a melodramatic sort of fashion, and in more modern literature it has received impressive illustration in the "Majesty" of the Dutch novelist, Herr Couperus, and in "The King," a drama which is one of the most extraordinary of the works of Herr Björnson. Mrs. Wharton has not been insensible of the pathetic and tragic possibilities of the situation, and has developed them with rare and subtle art. The novel leaves little to be desired in the delicacy of its individual characterizations, in its exhibition of the inner life of the society which it depicts, and in its deft use of the physical accessories of the narrative. The charm of its finished style is a source of constant delight to the reader, and makes acceptable the many pages of historical and philosophical analysis, which, strictly speaking,

*The Valley of Decision. A Novel. By Edith Wharton. Two volumes. New York: Charles Scribner's Sons.

The Thrall of Leif the Lucky. A Story of Viking Days. By Ottilie A. Liljencrantz. Chicago: A. C. McClurg & Co.

Audrey. By Mary Johnston. Boston: Houghton, Mifflin & Co.

The Strength of the Weak. A Romance. By Chauncey C. Hotchkiss. New York: D. Appleton & Co.

The Colonials. By Allen French. New York: Doubleday, Page & Co.

Luke Delmege. By the Rev. P. A. Sheehan. New York: Longmans, Green, & Co.

Casting of Nets. By Richard Bagot. New York: John Lane.

The Snares of the World. By Hamilton Aïdé. New York: E. P. Dutton & Co.

The Usurper. By William J. Locke. New York: John Lane.

Tristram of Blent. By Anthony Hope. New York: McClure, Phillips & Co.

For Love or Crown. A Romance. By Arthur W. Marchmont. New York: Frederick A. Stokes Co.

Clementina. By A. E. W. Mason. New York: Frederick A. Stokes Co.

Count Hannibal. A Romance of the Court of France. By Stanley J. Weyman. New York: Longmans, Green, & Co.

The Firebrand. By S. R. Crockett. New York: McClure, Phillips & Co.

The Velvet Glove. By Henry Seton Merriman. New York: Dodd, Mead & Co.

must be regarded as out of place in a work of fiction. We would not willingly spare the longest of these passages, although they very noticeably impede the progress of the action.

The story of the first European discovery of the New World, as preserved for us in the saga of Eric the Red and the Flateyarbók, has been utilized by Miss Ottilie Liljencrantz for the framework of her story called "The Thrall of Leif the Lucky." She has been exceptionally ingenious in working into a consistent narrative every scrap of information to be gleaned from the saga records, and in adding enough invention of her own to sustain the interest. How Leif accepted Christianity from Olaf Trygvasson at Nidaros, how he voyaged to Greenland and quarreled with his father on this score, how he was fired by the tale of Bjarni's adventure of a few years earlier, how he set sail for those strange lands that had been sighted but not explored, and how he built his booths in Vinland, wintered there, and returned the following spring laden with wine and furs and timber, to be acclaimed as the greatest man of his age — all these things, and many more, are related in this fascinating volume. Lifelike figures are drawn from the merest hints in the Icelandic chronicle, and even the German Tyrker becomes a real personage, although we must regard as somewhat unhappy the attempt to differentiate his race by filling his speech with Germanic inversions. If this is intended for comic relief, it had better have been omitted. The book has the novelty of colored illustrations, six in number, which add materially to its attractiveness. The chapters are appropriately headed with quotations from the Hávamál.

Miss Johnston's third novel of Colonial Virginia, "Audrey" by name, does not seem to us equal to its predecessors. The vein shows signs of exhaustion, as is illustrated by a greater straining for effects, and a more liberal allowance of "manners and customs." The period is that of the early seventeenth century, and among the historical characters we meet Colonel Byrd of Westover, whose literary remains have been brought into the author's service. Audrey is a child rescued from the Indians by a young Virginian landed proprietor, and placed in the hands of a besotted minister. The rescuer goes to England for ten years, and returns to find that the child has been an uncomplaining sufferer from harsh treatment, and that she has grown to be a beautiful woman. How the hero struggles with his love for her, until in the end he throws pride to the winds and makes Audrey his wife, is the essential matter of the novel. One of the most successful figures in the book is that of his bondman, an unreconciled Jacobite, who has vowed hatred to his master, and who is won over to love him by his kindliness and grave courtesy. Miss Johnston has not forgotten how to purvey excitement for her readers, and many are the daring adventures and brave combats to be found in this, no less than in her other books.

The flood of Colonial novels is unabated, and it is impossible to find room for mention of more than a few of the productions of this class. In addition to "Audrey," two other exceptionally good examples are found among those recently published. "The Strength of the Weak" is a romance of New France in the days just preceding the Seven Years' War — the days of Bigot and Vaudreuil in Canada, the days when Braddock and William Johnson were making a stir in the South. The leading characters are a young *seigneur* of English origin, and an American maiden in distress. Both are persecuted by the French villain of the story, and succeed, after many adventures, in escaping into New York. The adventures are of the familiar type, including a hairsbreadth escape from a besieged house, a perilous river and lake voyage, and the danger of pursuit by a wily and devilish Indian, the motive of whose course is unapparent. There is no end of sword-play, and the hero's part therein is both valiant and magnanimous.

"The Colonials," by Mr. Allen French, begins in the Indian country of the West, where we make the acquaintance of hero and heroine, in their natural roles of rescuer and rescued. Then the scene shifts to Boston, and we have an interesting development of plot, with the tea-party, the Port Bill, Lexington, Bunker Hill, and the British evacuation for a historical background. Mr. French has done well to interest us at all in matter so hackneyed, but his story has abundant action, and the villain, with the usual persistence of his kind, escapes his dues long enough to keep the plot alive through five hundred pages. The historical part of the book is more minutely studied than is usually the case in romances of this sort, and might almost serve as a text-book for those three years of the annals of Massachusetts.

On two recent occasions, we have had the pleasure of indicating the remarkable literary qualities of the work of Father Sheehan. In both prose and verse he has given evidence of an unusual degree of intellectual power and an unusual gift of style. The life of the parish priest in Ireland has rarely been portrayed with the sympathy of "My New Curate," and the spiritual life has rarely been expressed with the poetical beauty of "Cithara Mea." A new book by Father Sheehan must, then, receive some attention, and particularly a book which is evidently the most pretentious performance of its distinguished author. "Luke Delmege" is a novel of nearly six hundred pages. We say a novel, in default of a better term, for the life-history of a Catholic priest must get along without the elements of interest that chiefly appeal to the reader of novels. Obviously, it cannot be a love-story, and must make up for this deprivation by the exhibition of other qualities sufficiently striking to justify its claim to existence. "Luke Delmege" has such qualities in abundance, and holds the attention of its readers by its intimate revelation of the spiritual and intellectual life of its hero, and by its deep insight

into the Irish character, so lovable in certain aspects, so exasperating in others. Father Luke, who begins his active life with the prestige of a first prizeman of Maynooth, is himself too intellectualized to understand the character of his fellow-countrymen, and it is only after a long and painful struggle that he comes to be a sharer in their sympathies and learns how to adapt himself to his environment. This he has nearly succeeded in doing, when death ends his career, finding him still, in his own words, "a puzzled man." The extraordinary interest with which this life-history is invested by Father Sheehan must be accounted for by the fact that he brings to its composition a mind richly stored with the results of modern culture, yet acutely sensitive to the spiritual, even when resting upon an irrational basis. The work has just enough of mysticism to lift it into a rarer atmosphere than that which men habitually breathe, and to bring into relief the symbolical aspects of those religious practices and beliefs which, narrowly considered, are apt to seem trivial, mechanical, or grossly materialistic.

Another novel in which the Catholic religion, rather than the individual actors, provides the chief element of interest is Mr. Richard Bagot's "Casting of Nets." Here, however, we find little or nothing of the spiritual element, but rather a mesh of intrigue, hypocrisy, and underhanded dealing which may represent the practice of base individuals in the Roman communion, but which we decline to accept as representative of the spirit of that organization. How proselytes are made by the arts of unscrupulous zealots is the theme of Mr. Bagot's story, but his bias is too marked to make his story convincing. A young English woman of Catholic family is married to a Protestant nobleman, and her mind is so worked upon by her relatives and advisers that she becomes very unhappy at the thought of the religious differences existing between herself and her husband. In the struggle between her love and the conception of duty that is in a measure thus forced upon her, she suffers greatly, but her love triumphs in the end, and the falsity of what she had once thought to be duty is made clear to her conscience. This conclusion will be applauded by every right-minded reader, and we fancy that a Catholic of Father Sheehan's type would be among those whose approval was the most earnest. The book has a certain neatness and decorum of expression, but is at the best a dull performance. Any single chapter of "Luke Delmege" outweighs the whole volume of "Casting of Nets."

Mr. Hamilton Aïdé is a pleasant novelist whose work is absolutely superficial. "The Snares of the World" is a story of modern English society, tricked out with most of the conventional trappings, and relieved only by one romantic episode which takes the heroine into unknown Hungary as the guest of a territorial magnate. Mr. Aïdé has recently made a trip to Hungary, and the opportunity to give an account of his observations is too good to be missed, although this section of his work is quite out of keeping with the rest. There is neither genuine passion nor genuine characterization in this story, although both are doubtless attempted; it is simply an agreeable and decorous tale of social life, revealing the polished man of the world rather than the literary artist.

"The Usurper," Mr. William J. Locke's latest novel, is the story of an Englishman who, by a strange caprice of fortune in Australia, becomes the owner of property upon which valuable mineral deposits are discovered. He becomes a millionaire, returns to England, and engages in vast schemes of philanthropy. After a while, there appears upon the scene a man whom the hero believes to be the rightful owner of all the property — the man whom he has long supposed to be dead. As a matter of fact, this unwelcome intruder is not the owner after all, but this does not appear until the end. Meanwhile, the hero is face to face with the problem of abandoning his helpful work, and giving up his estate to a person of vicious life and worthless character. He temporizes, determines to keep his secret for a while, and go on with his enterprises. A dramatic climax is reached in a parliamentary campaign, when the hero, a candidate for election, is charged in a public meeting of his constituents with his seemingly fraudulent course. Believing the charge to be just, he admits its truth, and is about to retire in face of the scandal, when the real truth comes out, and his position becomes unimpeachable. Those who know Mr. Locke's earlier work will understand how effective a story must have been made out of this material; they will also be prepared for a slight overplus of sentimentality and a tendency toward a subdued sort of melodramatic effect.

Curiously enough, Mr. Anthony Hope's "Tristram of Blent" has a plot that is identical, in the essentials, with that of the novel just described. Here also a man holds a large estate knowing that it is not rightfully his own; here also the rightful heir is the woman whom he loves, and with whom his marriage, after many complications, provides a satisfactory disentanglement of the coil into which his fortunes have been twisted. In the case of Mr. Hope's novel, the hero believes himself morally entitled to the estate, and is determined to conceal the secret as long as possible, and to fight for his position if the secret shall ever be revealed. All these fine resolutions are, however, made futile by the appearance of the young woman on the scene, and, in an impulsive moment, Tristram abandons his position as resolutely as he has hitherto defended it. At the very end, he turns out to be the rightful owner after all, but he is shrewd enough to win his suit before revealing a fact which might pitch the heroine's pride to the point of rejecting him forever. The whole of which story, with the many complications and side-issues, is related with the most admirable art; Mr. Hope's craftsmanship is almost unerring in fitting means to ends, and his characters are endowed with the very breath of life.

Mr. Arthur W. Marchmont, the author of "For Love or Crown," has written just the sort of story that we used to expect from Mr. Hope,—a story after the "Zenda" model,—dealing with imaginary intrigues for the possession of an imaginary throne. The heroine is a girl of English training, who is in reality—although she does not know it until she is grown up—the legitimate successor to the rule of a petty German state. Meanwhile, she has given her heart into the keeping of a fine young Englishman, and persists in her allegiance after the discovery, although her obstinacy upsets various dynastic calculations. In the end, she acts in such manner as to let it appear that her right of succession is based upon an error, and thus virtually abdicates her crown for the sake of her affection. The story is among the better examples of the class to which it belongs, is provided with much exciting incident, and ends in a way which satisfies the romantic soul of its readers.

Mr. A. E. W. Mason's "Clementina" is a sort of continuation of the "Parson Kelly" which he wrote in collaboration with Mr. Andrew Lang. It is a historical novel, with the Stuart pretender and the Polish princess for its leading characters, nominally speaking, and the ingenious Mr. Charles Wogan for its real hero. How this inventive Irishman plans the royal marriage, and causes it to be consummated after incredible difficulties, including a rescue of the Princess Clementina from her Austrian prison, is related in a manner which, if not convincing, at least leaves nothing to be desired upon the romantic side.

The massacre of St. Bartholomew has been rather overworked of late by the romantic novelists, but Mr. Stanley Weyman has ventured to make use of it in "Count Hannibal," his latest fiction. Instead, however, of saving it for the climax by his invention, he starts out with it, and his plot is mainly developed out of the subsequent happenings. In this development he has resorted to a curious device. We begin with the conventional Huguenot lovers and their Catholic persecutor, who seeks the hand of the maiden and the destruction of the man. Presently, we notice that our sympathies are gradually becoming estranged from the lover and attached to the persecutor. This process goes on by slow stages until the former is revealed as but a poor fellow after all, while the latter emerges clearly into view as the real hero. The heroine comes to take the same view of the matter, after a long struggle with herself, and finally learns to love her whilom enemy. This change of sentiment is most ingeniously managed, and successfully enlists our convictions. The story offers excellent entertainment, besides conveying a modicum of historical instruction.

Mr. S. R. Crockett has published so many hastily-written and slovenly novels during the past few years that it is something of a surprise to note the marked superiority of "The Firebrand," his latest book. While not intending to praise this romance as in any sense a masterpiece, we will say that it is far above the author's usual level, and well deserving of attention. The scene is Spain in the thirties, and the struggle between Carlists and Cristinos provides the theme. A fiery young Scotch adventurer and soldier of fortune is the hero, while the heroine is a courageous Spanish coquette who at last finds in him her master, and whose quick and daring invention saves his life on more than one occasion. An attempt to carry the Queen and the child Princess away from La Granja, and to place them in the custody of Holy Church, provides the central subject of the plot. The story is told with much animation and variety of picturesque episode, and is unflagging in its interest. It is, moreover, the work of a close observer of Spanish life and character, of one at home amid the customs, the scenery, and the history of the Peninsula.

Curiously enough, Mr. Henry Seton Merriman's new novel, "The Velvet Glove," is also a story of Carlist adventure, although in this case it is the movement of the seventies, not of the thirties, that engages our attention. The Jesuit is Mr. Merriman's *bête noire*, and he paints a dark picture of Jesuitical intrigue in behalf of the reactionary cause. A young girl, left an orphan and heiress to an immense fortune, occupies the centre of interest in the book, and we rejoice with the author when the hero outwits the schemers who aim to secure this fortune for the Carlist treasury. This he accomplishes by marrying the girl in secret, just as she is about to be forced into the religious life. He is a very un-Spanish lover in his self-restraint and lack of ardor, and the girl has some difficulty in discovering that he really cares for her, and has not married her for the sake of her fortune. Like all of Mr. Merriman's stories, "The Velvet Glove" abounds in vivid descriptions, dramatic effects, and sententious philosophizings. There is a neglect of finish in some of the details that proves rather surprising, and a number of the minor incidents are left without their proper logical development. But the core of the plot is sound, and the half-dozen leading characters have a distinct individuality.

WILLIAM MORTON PAYNE.

BRIEFS ON NEW BOOKS.

Captain Mahan on the heroes of the British navy.

Many readers will find a delightful surprise in Captain Mahan's latest book, on "Types of Naval Officers drawn from the History of the British Navy" (Little, Brown, & Co.). From its title, one might have expected to find the work rather technical in character, and instructive rather than entertaining to a layman. But it proves to be an interesting and stirring book, full of the charm that is given by heroic deeds described with clearness and spirit, and by noble characters portrayed with insight and discrimination as well as professional pride. A preliminary sketch gives an account of the condition of naval warfare at the beginning of the eighteenth

century, and a general account of its subsequent development during the century. By 1750 the spirit that had made the navy of England powerful during the stirring times of revolution had burnt itself out, and the material aims and sluggish peace of Walpole's time were reflected in the sluggishness and decay of the navy. A full account is given of this inefficiency under Mathews and Byng, to show, as the author says, the zero of the scale from which the navy was raised by the great admirals of whom the book treats to the glories of Nelson's day. Not only Mathews and Byng, but also the officers of the later part of the century, show how habit and tradition carry the mass of men along, how little the activity of the average man is the result of independent thinking, how rare is the spark of intuition that marks genius. Regulations laid down specific methods of attack; these must be followed, modifying conditions were not recognized, and so fleets were lost through what seems to a layman absolute stupidity in the form of inability to take advantage of circumstances. All of these inefficient men were brave; but their dulness, intensified by the stupidity of the iron-clad regulations inherited from an earlier day of different methods under which they worked, reduced the British navy to the pitiable helplessness marked by the disaster of the unfortunate Byng in 1756. The same regulations continued in force; but the man of brains and insight, in the person of Hawke, could ignore this "caricature of systematized tactics" when need came, and wrest victories out of hostile odds. Even after such lessons, contemporary judgment attributed the failures to specific things, and not to the bad system and false tactical standards. Captain Mahan says truly that no servitude is more helpless than that of unintelligent submission to an idea formally correct yet incomplete. After this portrayal of existing conditions when the war of the Austrian Succession broke out, Captain Mahan takes up the study of the six great naval officers whose achievements added so much to the glory of England during the latter half of the eighteenth century. Their names mean little to one who is not well read in naval history, but they are well worth knowing, and this book will do good service in bringing them before the reading public in an attractive way. The six names are Hawke, who typifies the spirit of the new methods; Rodney, the form; Howe, the general officer, as tactician; Jervis, the general officer, as disciplinarian and strategist; Saumarez, the fleet officer and division commander; and Pellew, the frigate captain and partisan officer. Each of these sturdy and efficient sailors and fighters is carefully portrayed, and his special influence upon the development of the British navy is traced.

Ruskin and the English Lake region.

In his book on "Ruskin and the English Lakes" (Macmillan), the Rev. H. D. Rawnsley has furnished a supplementary volume to his earlier works, "Life and Nature at the English Lakes" and "Literary Associations of the English Lakes," as well as to Collingwood's "Life and Work of John Ruskin." The present volume will be of interest to all Ruskin disciples; it treats of recent events, and is the expression of one who is a very genuine admirer of his subject, if somewhat over-emotional in his style. Canon Rawnsley records Ruskin's various visits to the Lakes from his earliest childhood, showing the impressions made on the growing boy by mountains, woods, and water, — impressions finally culminating in an affection so strong that when, after a severe illness, he felt the need of a restful retreat he purchased Brantwood for his future home. His love for this beautiful region, thus early formed, never left him; and on every trip abroad in his after-life his letters expressed his home-sickness and longing for the home of his heart, where he lived so long and where he finally died. The home-life at Brantwood is described as being very simple, but beautified by the love of friends; the cottage was always a peaceful haven for a much overworked and much suffering man. Canon Rawnsley gives a chapter to the Ruskin Exhibition which took place at Coniston Institute in the summer of 1901, and describes many of the pictures (about two hundred in all), and some of the articles associated with Ruskin that added interest to the exhibit. The chapter entitled "Ruskin and the Home Art Industries in the Lake District" describes the Keswick School of Industrial Art and the Ruskin Linen Industry, their beginnings, development, and work. These industries were inspired by Ruskin's teachings, and were encouraged by his messages while he lived; they have accomplished much in the way of beautiful and honest work, and have provided happy employment for many humble folks, some of whom have developed unsuspected talent. Some forty pages are given to showing how much Ruskin had in common with Wordsworth, in spite of his occasional dissenting words. The book contains several illustrations from photographs, and is furnished with an index.

Maryland as a Proprietary Province.

The rich materials of American colonial life and history have afforded many excellent subjects for special investigation by graduate students in our universities, and none better than that selected by Mr. Newton D. Mereness, a fellow in Columbia, the results of whose labors appear in a dissertation on "Maryland as a Proprietary Province," now published by the Macmillan Co. The charter granted to Lord Baltimore conferred upon him great powers,— perhaps the greatest ever given by an English king to a subject, — and at the same time it restricted him by three brief clauses which forbade the taking away "the right or interest of any person, or persons, of, or in member, life, freehold, goods or chattels," provided that the laws and ordinances should be reasonable and, so far as convenient, like the laws and customs of England, and declared that the people of Maryland should be

entitled to all the privileges and franchises and liberties which other English subjects enjoyed. This particular doctor's thesis shows how the people, through their representatives, gradually encroached upon the powers of the proprietary, until, when the time came for transition from colony to commonwealth after the Declaration of Independence, the people were practically supreme in every department of government. The volume contains a vast amount of material illustrating the political, economic, religious, military, and social history of the province in colonial days; and because of the peculiar nature of the feudal grants made to the proprietor, and the mixed population, religion being considered, there is much interest in following out the various phases of Maryland's life. The accompanying bibliography indicates the richness of Maryland as a field for investigation, and suggests gratification that the beginnings of our national life are being so carefully studied by earnest workers.

A famous romance of history.

In "The Diamond Necklace" (Lippincott) Frantz Funck-Brentano, through his translator, Mr. H. Sutherland Edwards, gives us an account of the famous episode of Marie Antoinette's downfall, in the clear light thrown upon it by recently-discovered documents. Regarding the affair as explicable only when considered as the result of strange personalities played on by one another, the author introduces in succession the various collaborators—Mme. de la Motte the intriguer, Cardinal Rohan the dupe, Cagliostro the riddle, and Queen Marie herself, who, without part or profit in the transaction, yet had to suffer its worst consequences. Then follows a vivid picture of the trial, as it went on in and out of court; and a statement of the verdict rendered by court and populace. The very complicated intrigue is presented in a remarkably clear and interesting manner, the interpretation of the facts is convincing, and the moot-point — the possibility that Rohan, man of the world as he was, should be in some matters a credulous child — is very satisfactorily accounted for. There is constant emphasis on the light which the affair throws on the mind and heart of pre-revolutionary France. Being thus taken as typical, it assumes a wider interest and justifies the extended treatment which at first thought seemed disproportionate to its importance.

Two of Plutarch's "Lives" in a new translation.

Dr. Bernadotte Perrin, professor of Greek in Yale University, has approached his task in translating and elucidating "Plutarch's Themistocles and Aristides" (Scribner) with a mingled spirit of modern scholarship and veneration for the old biographer and moralist which makes the volume doubly grateful. The translation of the two "Lives" serves as a basis for a preface, a series of four introductions, critical and historical, and voluminous notes, which together form more than three-fourths of the book's contents. Dr. Perrin's rendering into English is a happy adaptation of the two great translations of Plutarch, — North's, and the one called Dryden's, — with the necessary differences. "I have not tried," says Dr. Perrin in his preface, "to write a learned book for the learned, but one which may attract an ordinary English reader of culture and taste toward learning." Yet there is food for the learned, too, in the various apparatus with which the work of Plutarch is here surrounded. All that is known of the man himself, all that is known of the men of whom he writes, and of their times, has been fully digested and set in order for the enlightenment of those who must always find the finest of inspirations in the careers of such men as Themistocles and Aristides. It may be hoped that this book will serve as the introductory volume in a series which will include all of Plutarch's heroes and fellow-countrymen.

The biography of a sturdy English Saint.

Along with the current of interest in historical fiction, there seems to be an allied interest in biography. Readers of an imaginative representation of by-gone times may reasonably wish later for a true portrayal of the real life lived in those times, a portrayal that shall have in some degree the like coloring of the strange, the remote, and the romantic. Such a biography is that by Mr. C. L. Marson, entitled "Hugh, Bishop of Lincoln, a Short Story of one of the Makers of Mediæval England" (Longmans, Green, & Co.). Devoted as he was to ecclesiasticism and veneration of relics, the good bishop, who was the terror of three terrible kings, Henry, Richard, and John, is interesting for the possession of that strange thing in the mediæval world, a sturdy commonsense. This, joined with as sturdy a will, made Hugh a man to accomplish things, a man to uphold right-living in a time when morality was lax. The feeling of the common people that disaster and death would at once overtake those whom he excommunicated, and the frequent fulfilment of the fear, give striking illustration of the dominant personality of the man. The book is written in a style that quaintly touches off the *naïve* simplicity of the hero, whether as architect developing the early English style, or as ecclesiastical statesman checking the too arrogant power of the crown. Whether from modesty in thinking that the brief hundred and seventy pages of the volume did not require it, or from a less commendable reason, the author erred in not providing an index.

A colossal history of English counties.

Messrs. E. P. Dutton & Co. are the American agents for "The Victoria History of the Counties of England" — a publishing enterprise of great dignity and fairly colossal scope. Each county is to have from two to eight volumes, making in all a series of one hundred and sixty. The subscription for this work is twelve dollars a volume, which amounts, with a discount of ten per cent, to $1728 for the entire work. In addition, there will be a supplementary

volume for each county, published at thirty-five dollars, containing the pedigrees of the present county families, and illustrating the arms of the families which are mentioned in the Visitations. A specimen volume of the work is now before us — being the first of the six treating of the County of Norfolk — and bears out all that is claimed by the publishers. It is an account of the natural history and archæology of Norfolk, and the chapters are the work of eminent specialists. The illustrations are numerous, including half a dozen maps and a number of full-page plates. Among the matters to be dealt with in later volumes are the many phases of historical development, heraldry and pedigrees, architecture, education, agriculture, and sport. Among the departmental editors we note the names of Professor W. Boyd Dawkins, Mr. G. Lawrence Gomme, Mr. R. L. Poole, and Mr. J. H. Round. Mr. H. Arthur Doubleday is the general editor of the work.

Tales of the Spanish Main.

It was a happy chance which led Mr. Mowbray Morris to writing his "Tales of the Spanish Main" (Macmillan). Between the covers of a single book he has brought together nearly all the incidents which made Spanish America and the water routes thereto the most interesting part of the world for nearly two centuries. The voyage of Columbus, with which the volume opens, is well told; but its interest, and that of the discovery of the Pacific which succeeds it, is soon dimmed by the exploits of that gallant band of South Britons, — Drake, Raleigh, Grenville, and others. The immortal story of "The Revenge" is told anew, and will be welcome, for all the brilliancy of the writers who have told it before. More than a third of the book is occupied with the deeds of the bucanneers, ending with Morgan, the greatest of them all. A final chapter might have been added, dealing with the exploits of William Walker in Nicaragua, — that curious survival of seventeenth century methods in the nineteenth century; but Morgan is a fitting character to bring the volume to a climax. These are brave stories of brave days, and bravely told.

New manual of international law.

The increasing interest felt by Americans in the questions growing out of our new international relations is doubtless the occasion for the recent issue of a manual on the subject, written by Messrs. George G. Wilson, Ph.D., and George F. Tucker, Ph.D., and published by Messrs. Silver, Burdett & Co. The authors present their work as a "brief introduction" to the subject; but it is of sufficient fulness to justify us in calling it a manual. While the authors do not attempt any new analysis of their subject, its various phases are presented so fully and so clearly as to make this one of the most useful manuals now in print. The work seems to be offered by the compilers primarily for the use of students. We regard it as no less useful and interesting to the general reader, by reason of the easy diction employed, and we expect to see it take rank as a popular treatise on the general subject. A voluminous appendix presents the United States Military and Naval Codes of War, the Oxford and Brussels Codes of Land Warfare, and other like documents, germane to the text.

Swiss life in town and country.

That pleasant little series, "Our European Neighbours" (Putnam), is enriched by Mr. Alfred T. Story's account of "Swiss Life in Town and Country." Like its forerunners, this new volume succeeds in giving an adequate conception of the manner in which the inhabitants of Switzerland, whatever their faith or speech, do their duties in this world, and takes its readers into places remote from the tourist's tread and away from the familiar paths of history. There is no phase of the lives of these sturdy republicans, whether social or political, which Mr. Story does not touch upon, and an abundance of illustrations drawn from unhackneyed subjects add to the value of the book. The most noteworthy aspect of the work will be found in the spirit of freedom which vivifies it, the author entering fully into the heroism of the daily existence of these humble people who govern themselves so admirably in spite of threatening nature and of neighboring nations committed to monarchical policies.

BRIEFER MENTION.

The "Historic Waterways" of Mr. Reuben Gold Thwaites, published in 1890, was a charming account of a series of canoeing trips down three rivers of Wisconsin and Illinois. The work of a pleasing writer, who was at the same time a specialist in the history of the Northwest, it appealed to the student no less than to the casual reader in search of ideas for a summer outing, and enjoyed a deserved success. The work has now been reissued by Messrs. A. C. McClurg & Co., and is called "Down Historic Waterways," a slight change of title for which there is no evident reason, and which librarians will not applaud. Eight photographic plates of typical scenery along the rivers described are now added to the work, notably increasing its attractiveness.

Merely to know the story of a play of Shakespeare's is not, perhaps, to know much of what Shakespeare has to tell us, and yet for various reasons there are doubtless many who will be glad to know so much without knowing more. For them "Shakespeare in Tale and Verse" (Macmillan), by Mrs. Lois G. Hufford, will prove attractive. The book makes no pretense of scholarship, but gives evidence, none the less, of a nicely sure understanding of the plays. The stories are told in prose, liberally supplemented by quotations from the plays; so that the young reader will have the difficulties cleared away and will at the same time feed on many of the nobler lines of the poet. The volume contains fifteen of the plays, a fairly adequate number for young readers.

ANNOUNCEMENTS OF SPRING BOOKS.

The following announcements of Spring publications were received too late for inclusion in the regular classified list contained in our last issue.

OXFORD UNIVERSITY PRESS.

The Lay of Havelok the Dane, edited by W. W. Skeat, D.C.L.—Works of John Lyly, edited by R. Warwick Bond, M.A., 3 vols.—Elizabethan Critical Essays (1570-1603), edited by G. Gregory Smith, M.A.—The Troubadours of Dante, by H. J. Chaytor, M.A.—Plays and Poems of Robert Greene, edited by J. Churton Collins, Vol. I.—Complete Works of John Gower, edited by G. C. Macaulay, M.A., Vol. IV., Latin Works, etc.—Summary Catalogue of Bodleian MSS., by F. Madan, M.A., Vols. V. and VI.—British Colonies and Protectorates, by the late Sir Henry Jenkyns, K.C.B.—Asser's Life of Alfred, together with the Annals of Saint Neot, edited by W. H. Stevenson, M.A.—Life and Times of King Alfred the Great, by C. Plummer, M.A.—Dialogus de Scaccario, edited by C. G. Crump, B.A., A. Hughes, M.A., and C. Johnson, M.A.—The Policraticus of John of Salisbury, edited by C. C. J. Webb, M.A.—Life and Correspondence of Thomas Cromwell, Earl of Essex, by R. B. Merriman, B. Litt.—Memoirs of Bishop Burnett, edited by Miss H. C. Foxcroft.—A History of the Peninsular War, by C. W. C. Oman, M.A., Vol. I.—History of Agriculture and Prices, by J. E. Thorold Rogers, M.A., Vol. VII.—The Landnáma-bóc, edited by G. Vigfússon, M.A., and F. York Powell, M.A., 2 vols.—An Antiquarian Companion to English History, edited by F. P. Barnard, M.A.—Historical Atlas of Modern Europe, from the decline of the Roman Empire, edited by R. L. Poole, M.A., Parts XXIX. and XXX., completing the work.—Oxford Musical Series, new vols.: The Seventeenth Century, by Sir C. Hubert H. Parry, M.A.; The Age of Bach and Handel, by J. A. Fuller Maitland, M.A.—Novum Testamentum Domini Nostri Iesu Christi Lative, Part II.—Coptic Version of the New Testament, in the Northern Dialect, Vols. III. and IV., completing the work.—Notes on the Hebrew Text of the Book of Kings, by C. F. Burney, M.A.—Texts from Mt. Athos, by K. Lake, M.A.—Samaritan Liturgies, edited by A. Cowley, M.A.—Eusebius' Praeparatio Evangelica, edited and trans. by E. H. Gifford, D.D., 4 vols.—Eusebii Chronicorum Liber, edited by J. K. Fotheringham, M.A.—Latin Versions of the Canons of the Greek Councils of the Fourth and Fifth Centuries, by C. H. Turner, M.A., Part II.—Sancti Irenaei Nouum Testamentum, edited by W. Sanday, D.D.—The Part of Rheims in the Making of the English Bible, by J. G. Carleton, B.D.—Old Testament Lessons, by Rev. U. Z. Rule, 4 vols.—A Hebrew and English Lexicon of the Old Testament, based on the Lexicon of Gesenius, as trans. by E. Robinson, Part XI.—A Compendious Syriac Dictionary, by Mrs. Margoliouth, Part IV., completing the work.—The Politics of Aristotle, edited by W. L. Newman, M.A., Vols. III. and IV., completing the work.—An Elementary Greek Grammar, by J. Barrow Allen, M.A.—Oxford Classical Texts, new vols.: Homeri Ilias, by D. B. Monro and T. W. Allen; Platonis Respublica, by J. Burnet; Ciceronis Epistolae, Vol. III., by L. C. Purser; Martialis Epigrammata, by W. M. Lindsay.—Schimper's Geography of Plants, authorized translation by Percy Groom, M.A., and W. R. Fisher, B.A.

LOTHROP PUBLISHING COMPANY.

The Spenders, by Harry Leon Wilson, illus., $1.50.—Dorothy South, a love story of Virginia just before the war, by George Cary Eggleston, illus., $1.50.—The Gate of the Kiss, by John W. Harding, illus., $1.50.—Mr. Whitman, a story of the brigands, by Mrs. Elisabeth Pullen, $1.50.—Margaret Bowlby, a love story, by Edgar L. Vincent, $1.50.—Jezebel, a romance of the days when Ahab was King of Israel, by Lafayette McLaws, illus., $1.50.—Judith's Garden, by Mrs. Mary E. Stone Bassett, illus. in colors, $1.50.—Chanticleer, by Violette Hall, illus. in colors, $1.50.—Eagle Blood, by James Creelman, illus., $1.50.—The Millionairess, by Julian Ralph, illus., $1.50.—John Mead, a Civil War story, by Rupert Hughes, illus., $1.50.—Here's Cheer, or The Little Problems of Life, by Max O'Rell, $1.25 net.—Unto the End, by Mrs. G. R. Alden ("Pansy"), $1.50.—The Bale Marked Circle X, a blockade running adventure, by George Cary Eggleston, illus., $1.20 net.—The Errand Boy of Andrew Jackson, a war story of 1814, by W. O. Stoddard, illus., $1. net.—Five Little Peppers Abroad, by Margaret Sidney, illus., $1.10 net.—The Little Citizen, by Mary Waller, illus., $1. net.—The Treasure of Shag Rock, by Robert Lloyd, illus., $1. net.

FLEMING H. REVELL CO.

Primitive Semitic Religion To-day, a record of researches, discoveries, and studies in Syria, Palestine, and the Sinaitic Peninsula, by Samuel Ives Curtiss, D.D., illus., $2. net.—Outline of a History of Protestant Missions, from the Reformation to the present time, by Gustav Warneck, authorized translation, edited by George Robson, D.D., $2. net.—Gipsy Smith, his work and life, by himself, with introduction by Dr. Alexander McLaren, illus., $1.50 net.—A Short History of the Christian Church, by Prof. J. W. Moncrief, $1.50 net.—Musings by Camp-Fire and Wayside, by W. C. Gray, illus., $1.50 net.—Mosaics from India, talks about India, its peoples, religions, and customs, by Margaret B. Deming, illus., $1.25 net.—Village Work in India, by Norman Russell, illus., $1.25 net.—The Cross of Christ in Bolo-Land, a record of missionary effort in the Philippines, by John Marvin Dean, illus., $1. net.—Outline Studies in the Acts and Epistles, by Prof. W. G. Moorehead, D.D., $1.20 net.—The Integrity of Scripture, plain reasons for rejecting the critical hypothesis, by Rev. John Smith, D.D., $1.25 net.—Communion with God, prayer, public and private, by Rev. M. P. Talling, Ph.D., $1.25 net.—The Rise of a Soul, a stimulant to personal progress and development, by Rev. James I. Vance, $1.25 net.—The Blind Spot, by Rev. W. L. Watkinson, $1.25 net.—The Message of To-morrow, by John Lloyd Lee, $1.20 net.—Preachings in the New Age, an art and an incarnation, by A. J. Lyman, D.D., $1.25 net.—Thoughts for the Sundays of the Year, by Bishop Handley C. G. Moule, $1. net.—Problems of the Town Church, a discussion of needs and methods, by George A. Miller, $1. net.—Old Glory and the Gospel in the Philippines, by Alice Byram Condict, M.D., illus., 75 cts. net.—Evolution and Man, here and hereafter, by John Wesley Conley, D.D., 75 cts. net.—Daniel in the Critics' Den, by Sir Robert Anderson, K.C.B., new edition, $1.25 net.—Eighty Good Times Out of Doors, by Lilian M. Heath, illus., 75 cts. net.—The Principles of Jesus, in some applications to present life, by Robert E. Speer, 80 cts. net.—Theologia, or The Doctrine of God, by Pres. R. F. Weidner, D.D., 75 cts. net.—Heavenly Harmonies for Earthly Living, by Malcolm J. McLeod, 50 cts. net.—A Mighty Means of Usefulness, by Rev. James G. K. McClure, D.D., 30 cts. net.

UNIVERSITY OF CHICAGO PRESS.

Unpublished Letters of Wilhelm Müller, edited by P. S. Allen and J. T. Hatfield.—University of Chicago Decennial Publications, new vol.: Lectures on Commerce and Administration.—Epideictic Literature, by T. C. Burgess.—Contributions to Education Series, new vols.: Psychological Aspects of the School Curriculum, by John Dewey; Types of Modern Educational Theory, by Ella Flagg Young; each 25 cts. net. (University of Chicago Press.)

NEW AMSTERDAM BOOK CO.

T. Racksole and Daughter, or The Result of an American Millionaire Ordering Steak and a Bottle of Bass at the Grand Babylon Hotel, by Arnold Bennett, with frontispiece, $1.50.—Miser Hoadley's Secret, a detective story, by A. W. Marchmont, illus., $1.25.—Captain Fanny, by W. Clark Russell, illus., $1.25.—Prisoners of the Sea, a romance of the time of Louis XIV., by Florence M. Kingsley, illus., $1.25.—The Mahoney Million, a story of New York, by Charles Townsend, illus., $1.25.—Commonwealth Library, first vols.: Literature and Dogma, by Matthew Arnold; Lewis and Clark's Journals, 3 vols.; Sir Alexander Mackenzie's Voyages to the Arctic Ocean, 2 vols.; History of the Five Indian Nations of Canada, by Hon. Cadwallader Colden, 2 vols.; Life and Voyages of Americus Vespucius, by C. Edwards Lester; History of William Penn, by W. Hepworth Dixon; Romance of Natural History, by P. H. Gosse; Sir Walter Raleigh, by A. W. Stebbing, M.A.; Short Studies on Great Subjects, by J. A. Froude; The Wild Northland, by Gen. Sir Wm. Francis Butler, K.C.B.; Essays of Montaigne, revised and edited by J. Hain Friswell; each illus., per vol., $1. net.—Dainty Dishes for Slender Incomes, new edition, 50 cts.—Little French Dinners, by Evelyn de Rivaz, new edition, 50 cts.—Grandmother's Cook Book, by A. P. H., illus., 50 cts.—Shakespeare for the Unsophisticated, brought up-to-date and illus. by A. P. Howard, 50 cts.

NOTES.

Bacon's essay "Of Gardens" is published by Mr. John Lane in a pretty pocket volume, with an introduction by Mrs. Caldwell Crofton.

"Stories of Country Life," by Miss Sarah Powers Bradish, is a volume of "Eclectic School Readings," published by the American Book Co.

"The Book of the Apple," by Mr. H. H. Thomas, is published in the useful series of "Handbooks of Practical Gardening," by Mr. John Lane.

"Lectura y Conversación," being "a new and progressive Spanish method," by Messrs. T. Silva and A. Fourcaut, is published by the American Book Co.

"Northern Europe" and "The Wide World" are two small books in the "Youth's Companion" series of school readers for very young children, published by Messrs. Ginn & Co.

"Good Cheer" is the subject of the latest addition to the popular little "Nuggets" series, compiled by Miss Jeanne G. Pennington and published by Messrs. Fords, Howard, & Hulbert.

The "Virginia" edition of the complete works of Edgar Allan Poe, edited by Prof. James A. Harrison of the University of Virginia, will be published shortly by Messrs. T. Y. Crowell & Co.

Shakespeare's "Twelfth Night," and "A Dog of Flanders" and "The Nürnberg Stove" by "Ouida," are the two latest issues in the "Riverside Literature Series," published by Messrs. Houghton, Mifflin & Co.

"Town Life in Ancient Italy," a small book just published by Messrs. B. H. Sanborn & Co., is a translation, made by Mr. William E. Waters, of Professor Friedländer's "Städtewesen in Italien im Erster Jahrhandert," first published more than twenty years ago.

"Barry Lyndon," in a single volume, is added to the delightful Dent-Macmillan edition of Thackeray's prose works, now in course of publication. Mr. Walter Jerrold supplies a bibliographical note to the volume, and there are ten of Mr. C. E. Brock's characteristic drawings.

The American Book Co. are the publishers of a school edition of Cæsar's "Commentaries on the Gallic War" which leaves nothing to be desired in the way of helpful illustration and apparatus. It is the joint work of Professors Albert Harkness and Charles H. Forbes. A series of colored plates contributes greatly to the value of this text.

"The Question of the Pacific," published by Mr. George F. Lasher, Philadelphia, is an English translation of a work by Dr. Victor M. Maurtua, dealing with the complicated relations and controversies between Chile and Peru. The English version is the work of Señor F. A. Pezet, secretary of the Peruvian Legation in Washington.

"A Political Primer of New York City and State," by Miss Adele M. Fielde, is a publication of the New York League for Political Education. This little book is designed for the information of voters and the making of intelligent citizens, and offers an example of practical educational activity that other cities would do well to imitate.

The "Antigone" of Sophocles is soon to be presented in the original Greek at the Leland Stanford Junior University, and, as the presentation of a Greek tragedy has never before been undertaken on the Pacific Coast, much interest is manifested in academic and artistic circles. It is not unlikely that, in addition to the performances at the University, a presentation in San Francisco will be called for. In scenic arrangements the conditions of the ancient theatre will be reproduced as nearly as may be, and the choral odes will be sung to Mendelssohn's music.

The "Standard Socialist Series" is a collection of small books published by Messrs. Charles H. Kerr & Co. Three volumes now before us comprise: "The American Farmer," by Mr. A. M. Simons; "Collectivism and Industrial Evolution," by M. Emile Vandervelde, translated by Mr. C. H. Kerr; and "Karl Marx," being biographical memoirs by Herr Wilhelm Liebknecht, translated by Mr. E. Untermann.

A second series of Mr. Austin Dobson's "Miscellanies" is published by Messrs. Dodd, Mead & Co. The subjects are mainly from that eighteenth century in which Mr. Dobson lives in the spirit, and comprise eight "essays and introductions." To these are appended nearly a hundred pages of verse, mostly of the occasional or votive sort, so that the volume really gives us a new collection of Mr. Dobson's ever-welcome and ever-graceful poems.

Attention is again called by the American Historical Association to the Justin Winsor prize of one hundred dollars, offered annually for a monograph in the field of American history. There are practically no limitations set upon the choice of subject. About one hundred pages of print are required, and the treatment must be strictly critical and scientific. Professor Charles M. Andrews, Bryn Mawr, Pa., is the proper person to address for information.

Mr. James Fullarton Muirhead's "America: The Land of Contrasts," is republished by Mr. John Lane in a second edition, less expensive than was the original one. Mr. Muirhead, it will be remembered, is the writer of the Baedeker guides to Great Britain and the United States, and is thus an expert observer of American life. The book is a valuable commentary upon our civilization, kindly in tone, yet not afraid of being critical when criticism is called for.

Mr. Nathan Haskell Dole, Boston, will shortly issue for private subscribers a series of diminutive volumes to be called "The Breviary Treasures," comprising many rare gems of literature. There will be ten volumes in all, printed on Dutch handmade paper by the Riverside Press, and illustrated and decorated under the personal direction of Mr. Howard Pyle. The edition will be strictly limited to the number of subscriptions for the complete set received by Mr. Dole up to the 15th of this month.

Among recent revivals of popular old works of fiction, we note with pleasure a new edition of the historical romances of William Harrison Ainsworth. Although Ainsworth was not one of the masters of this form of composition, he knew how to construct an excellent story, and was not undeserving of his vogue. This new "Windsor" edition bears the imprint of the Messrs. Gibbings, and is sold in this country by the J. B. Lippincott Co. The volumes are prettily printed and illustrated, and will number twenty in all. We now have on our table two volumes of "Windsor Castle," two of "The Tower of London," and one of "St. James's."

Doctoral theses get printed in various ways. Sometimes they are books like others, sometimes they are publications of the learned societies, sometimes they

are individualistic nondescripts as far as their form of issue is concerned. Just now we have in our hands a thesis which comes from the Government Printing Office, and is extracted from a report of the Bureau of American Ethnology of the Smithsonian Institution. Its subject is "The Wild Rice Gatherers of the Upper Lakes," and it is submitted by Dr. Albert Ernest Jenks to the University of Wisconsin. With its generous size of page and its numerous photographic plates, it presents a rather imposing appearance, and should make other candidates for the doctorate emulous of this substantial form of publication.

Topics in Leading Periodicals.

April, 1902.

Abyssinia, New Trails in. Hugues Le Roux. *Century.*
Alexander II., An Acquaintance with. *Century.*
Allegra. Agnes Repplier. *Atlantic.*
American Peril, A German View of the. *North American.*
Anglo-Japanese Alliance, The. A. Maurice Low. *Forum.*
Animals and Plants, Relations of. N. S. Shaler. *Harper.*
Appomattox, Personal Recollections of. John Gibbon. *Cent.*
Army, Promotion in the. John H. Parker. *Forum.*
Army, The New United States. O. G. Villard. *Atlantic.*
Austen, Jane. Ferris Greenslet. *Atlantic.*
Austria-Hungary, Public Debt of. M. Dub. *No. American.*
Boer in Battle, The. Edward B. Rose. *Forum.*
Bottles, A Chronicle of. Emma Carleton. *Century.*
Buddha, Recent Discoveries. T. W. Rhys Davids. *Century.*
Cartography, Recreations in. Bertelle M. Lyttle. *Harper.*
Chemistry, Synthetic, 50 Years of. Carl Snyder. *Harper.*
China and Europe. Julian Ralph. *World's Work.*
Chinese Newspaper in America. M. Pixley. *World's Work.*
Churchill, Lord Randolph. Sir Richard Temple. *N. Amer.*
Cuba, Reflections on State of. James Bryce. *No. American.*
Cuba, United States in. C. G. Phelps. *World's Work.*
Constitution, Proposed Amendments to. H. L. West. *Forum.*
Country, The. E. S. Martin. *Harper.*
Curriculum, Reconstruction of the. G. T. Ladd. *Forum.*
Desert, Transformation of the. R. T. Hill. *World's Work.*
Destiny, Unmanifested. Eugene R. White. *Harper.*
Dickens in his Books. Percy Fitzgerald. *Harper.*
Education, Higher, Trend of. W. R. Harper. *No. Amer.*
Education, Our Chaotic. Paul H. Hanus. *Forum.*
Ellsworth, Oliver, and Federation. F. G. Cook. *Atlantic.*
England, Is it Being Americanized? H. W. Horwill. *Forum.*
Forester, Day's Work of a. P. G. Huston. *Atlantic.*
Game, Large, Preservation of. E. V. Wilcox. *Forum.*
Gloucester Fishermen, The. J. B. Connolly. *Scribner.*
Grazing Lands, Shall We Lease Our? J. P. Irish. *Forum.*
Henry, Prince, Visit of. Paul S. Reinsch. *Forum.*
Interstate Commerce Act Amendment. *Forum.*
Iowa, Political Lead of. R. L. Hartt. *World's Work.*
Lee at Appomattox. E. P. Alexander. *Century.*
Lee's Army, Last Days of. Charles Marshall. *Century.*
Lee's Surrender, Notes on. Wesley Merritt. *Century.*
Lightning Flash, Revelations of a. *World's Work.*
Literary Values. John Burroughs. *Century.*
Lord, Does Man Love a? Mark Twain. *North American.*
Malay States, Example of. Sydney Brooks. *Forum.*
Menelik, Personal Impressions of. O. T. Crosby. *Century.*
Nebuchadnezzar, Palace of. Morris Jastrow, Jr. *Harper.*
Northern Securities Co and Anti-Trust Law. *No. Amer.*
Omaha, the Prairie City. W. R. Lighton. *Atlantic.*
Pan-American Congress, Results of. *World's Work.*
Pan-American Diplomacy. John W. Foster. *Atlantic.*
Paris to New York by Land. H. de Windt. *Harper.*
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Philippines, Seamy Side in the. H. C. Rowland. *Century.*
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Play and Gallery. Elizabeth McCracken. *Atlantic.*
Police Power. W. A. Purrington. *North American.*
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Red Man's Present Needs. Hamlin Garland. *No. Amer.*
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Russian Schools and Holy Synod. P. Kropotkin. *No. Amer.*
Sand, George. Henry James. *North American.*
Scholars, Some Noteworthy. Daniel C. Gilman. *Scribner.*
Shipyard, American, Expansion of the. *World's Work.*
Skye, The Mists o'. Arthur Colton. *Harper.*
South Africa and Europe. Jean de Block. *No. American.*
Tolstoy. H. D. Sedgwick, Jr. *World's Work.*
University, Our State. "An Athenian." *Atlantic.*
Village and Town, Beautifying of. S. Baxter. *Century.*
Washington Society. A. Maurice Low. *Harper.*
Women at German Universities. Martha K. Genthe. *Forum.*

List of New Books.

[*The following list, containing 133 titles, includes books received by* The Dial *since the issue for March 1.*]

GENERAL LITERATURE.

More Letters of Edward FitzGerald. Edited by William Aldis Wright. 12mo, uncut, pp. 295. Macmillan Co. $1.50.

Studies of the Greek Poets. By John Addington Symonds. Third edition; in 2 vols., 8vo, uncut. Macmillan Co. $6.

Selected Essays and Papers of Richard Copley Christie, M.A. Edited, with a Memoir, by William A. Shaw, Litt.D. Illus. in photogravure, etc., 8vo, uncut, pp. 393. Longmans, Green, & Co. $5.

Miscellanies. By Austin Dobson. Second series; with frontispiece, 16mo, gilt top, uncut, pp. 277. Dodd, Mead & Co. $1. *net.*

A Long Duel: A Serious Comedy in Four Acts. By Mrs. W. K. Clifford. 12mo, uncut, pp. 151. John Lane. $1.25 *net.*

Editorial Echoes. By William Morton Payne. 16mo, gilt top, uncut, pp. 309. A. C. McClurg & Co. $1. *net.*

Little Leaders. By William Morton Payne. 16mo, gilt top, uncut, pp. 278. A. C. McClurg & Co. $1. *net.*

Forces in Fiction, and Other Essays. By Richard Burton. 12mo, gilt top, pp. 177. Bowen-Merrill Co. $1. *net.*

Nature and Human Nature. By Ellen Russell Emerson. 12mo, gilt top, pp. 403. Houghton, Mifflin & Co. $1.25 *net.*

The Rewards of Taste, and Other Essays. By Norman Bridge, M.D. 12mo, gilt top, uncut, pp. 270. H. S. Stone & Co. $1.50.

A Book of Secrets. With Studies in the Art of Self-Control. By Horatio W. Dresser. 12mo, gilt top, pp. 138. G. P. Putnam's Sons. $1. *net.*

Right Reading: Words of Good Counsel on the Choice and Use of Books, Selected from the Writings of Ten Famous Authors. 16mo, gilt top, uncut, pp. 97. A. C. McClurg & Co. 80 cts. *net.*

Good Cheer Nuggets, from Maeterlinck, Le Conte, Hugo, Dresser. Compiled by Jeanne G. Pennington. With portrait, 32mo, gilt top, pp. 112. Fords, Howard, & Hulbert. 45 cts.

Hearth and Home Essays. By Esther J. Ruskay. 12mo, pp. 96. Jewish Publication Society.

HISTORY.

The American Fur Trade of the Far West: A History of the Pioneer Trading Posts and Early Fur Companies of the Missouri Valley and the Rocky Mountains and of the Overland Commerce with Santa Fe. By Hiram Martin Chittenden. In 3 vols., illus., large 8vo, uncut. New York: Francis P. Harper. $10. *net.*

Studies in Irish History and Biography, mainly of the Eighteenth Century. By C. Litton Falkiner. Large 8vo, uncut, pp. 362. Longmans, Green, & Co. $5.

The Sectional Struggle: An Account of the Troubles between the North and the South, from Earliest Times to the Close of the Civil War. By Cicero W. Harris. First Period: The Early Tariffs and Nullification, Ending with the Compromise of 1833. Large 8vo, pp. 343. J. B. Lippincott Co. $2.50 *net.*

Reconstruction and the Constitution, 1866-1876. By John W. Burgess, Ph.D. 12mo, pp. 342. "American History Series." Charles Scribner's Sons. $1. *net.*

The Hand of God in American History: A Study of National Politics. By Robert Ellis Thompson, S.T.D. 12mo, pp. 235. T. Y. Crowell & Co. $1. *net.*

Town Life in Ancient Italy: A Translation of Prof. Ludwig Friedländer's "Städtewesen in Italien im Ersten Jahrhundert." By William E. Waters. 12mo, gilt top, uncut, pp. 62. Benj. H. Sanborn & Co. 75 cts.

The Story of Pemaquid. By James Otis. 12mo, pp. 181. "Pioneer Towns of America." T. Y. Crowell & Co. 50 cts.

BIOGRAPHY AND MEMOIRS.

The Autobiography of Lieutenant-General Sir Harry Smith, Baronet of Aliwal on the Sutlej, G.C.B. Edited, with the addition of some supplementary chapters, by G. C. Moore Smith, M.A. In 2 vols., illus. in photogravure, etc., large 8vo, gilt tops, uncut. E. P. Dutton & Co. $8. *net.*

Napoleon: A Sketch of his Life, Character, Struggles, and Achievements. By Thomas E. Watson. Illus. in photogravure, etc., 8vo, gilt top, uncut, pp. 719. Macmillan Co. $2.25 *net.*

Immanuel Kant: His Life and Doctrine. By Friedrich Paulsen; trans. from the revised German edition by J. E. Creighton and Albert Lafevre. With frontispiece, 8vo, pp. 419. Charles Scribner's Sons. $2.50 *net.*

The Life of John Ruskin. By W. G. Collingwood. Revised edition; with photogravure portrait. 8vo, gilt top, uncut, pp. 427. Houghton, Mifflin & Co. $2. *net.*

Edward Plantagenet (Edward I.), the English Justinian; or, The Making of the Common Law. By Edward Jenks, M.A. Illus., 12mo, pp. 360. "Heroes of the Nations." G. P. Putnam's Sons. $1.35 *net.*

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BOOKS OF REFERENCE.

Chambers's Cyclopædia of English Literature: A History, Critical and Biographical, of Authors in the English Tongue, with Specimens of their Writings. New edition. By David Patrick, LL.D. In 3 vols.; Vol. I., illus., 4to, gilt top, pp. 832. J. B. Lippincott Co. $5.

Cyclopedia of American Horticulture. By L. H. Bailey, assisted by Wilhelm Miller, Ph.D., and others. Vol. IV., R—Z, completing the work. Illus., 4to, pp. 600. Macmillan Co. $5. *net*.

Eadie's Biblical Cyclopædia: A Dictionary Illustrative of the Old and New Testaments. New edition, thoroughly revised; from the original text of John Eadie, D.D. Illus., large 8vo, gilt top, pp. 687. J. B. Lippincott Co. $3.75 *net*.

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THE FUNCTION OF THE NEGRO COLLEGE.

There is at the present time so widespread a discouragement of the higher education of colored youth, that it might seem absurd to discuss the contents of a curriculum the wisdom of whose very existence is seriously called in queston. One is reminded of Stanley's men in the forests of Africa, who, when threatened with starvation, amused themselves by composing fancy bills-of-fare containing choice European viands.

In proposing a scheme of education for the Negro, we should mainly consider (1) the educational constants which admit of no variation on account of ethnic peculiarities, and (2) the aptitude and social situation of the class prescribed for. The ground-work of education cannot be modified to meet the variant demands of race or color, previous conditions or present needs. The general processes of discipline and culture must form a fixed and unalterable part of any adequate educational programme. On the other hand, there is quite a wide latitude of accommodation for special needs and social circumstances in what might be called the practical aspect of education. There has recently sprung up a class of educational philosophers who would restrict the term "practical education" to those forms of knowledge or formulas of information which can be converted into cash equivalent on demand. The truth is, that all knowledge which enables the recipient to do with added efficiency the work which falls to his lot in this world, whether that work be tilling the soil or plying a handicraft, healing the sick or enlightening the ignorant, uplifting the lowly or administering spiritual solace, is "practical" in the highest and best significance of that term.

In an ideal system of education, no two persons would receive identical treatment. There is always a wide margin of individual aptitude or predilection. It is no disparagement of any class to say that its needs differ from those of another class. The curricula of our Negro colleges were taken bodily from the best New England schools of thirty years ago; and in view of the fact that these prototypes have been radically modified by the urgency of present

day demands, it ought not to be surprising if they prove for the Negro to be a slight mis-fit. The trend of educational tendency is more and more toward the practical things of the present. The introduction of the elective system has been influenced mainly by this motive. The wisely directed youth pursues his academic course with direct reference to the end in view, as steadily as the hunter keeps his sight level on his game. Traditional branches of study have lost much of their talismanic value. The so-called higher education is no longer confined to the classic tongues of two famous far-off peoples. The pedagogical watch-word is *method* rather than subject-matter. The higher method of inquiry and investigation can be applied to the growing roots of living plants as well as to the dry stems of a dead language. The problems growing out of the population of Alabama or Florida are as intricate in their relation and as far-reaching in their consequence, and, withal, as important a subject for study, as any ever involved in the European peninsulas.

Courses of study intended for colored students should be interpretable in terms of their needs and obvious mission. The chief function of the educated Negro is to disseminate knowledge, in simplified form, among the masses of his race. Productive scholarship will hardly fall to his lot for many generations to come. This is not said in disparagement of his ability, but because of his limited range of opportunity, and his proscriptive circumstances. Scholarship thrives by social stimulus, leisure, cultivated contact, or affiliation with great institutions. None of these conditions applies to the Negro at the present time. No one can doubt that there are individual members of the colored race who take rank with the best Aryan youth according to any approved test of capacity. But when the two take their respective places in society, they go up and down on the scale of opportunity, as two figures of equal intrinsic value gain or lose in power by their local setting on different sides of the separatrix in the decimal notation. The educated Negro youth, then, is not to explore, but to interpret and apply. He must partake of the mysteries of knowledge, and show them unto the masses in such simple forms as they can understand and utilize. But if this is to be the chief mission of the educated Negro, why waste time and money in initiating him in "the traditional culture of the Aryan race"? It is well known that in order to interpret a formula to others, one must have a knowledge of its underlying principles as well as a practical facility of manipulation. It is conceivable that a sea captain might be able to determine the bearings of his ship, without understanding the mathematical mysteries of astronomy and geodesy; but he would make a very poor teacher of the principles of navigation. The attempt to apply formulas without basal knowledge leads to the embarrassment of the ship's captain who was also ambitious to play the *rôle* of physician. He carried on his voyage a medical chest filled with drugs to be administered by number according to well-known symptomatic indications. The complaint of a sailor called clearly for No. 15; but that drug being exhausted, the good captain administered a compound of Nos. 7 and 8, with the result that the patient died.

It is especially dangerous to equip members of a backward race with the forms and terminology of a higher civilization, and send them forth as guides and philosophers of the masses. There is a lack of that steadiness and poise which come from heredity and the sobering influence of rational environment. The result is apt to be sham shallowness and showy pretence. The blind led by the blind are, to say the least, as fortunate as the blind led by the bigoted. The writer has seen a circular issued by a young man, scarcely thirty years of age, the sum total of whose knowledge would be scarcely equal to that of a Yale sophomore, who advertises himself as Rev. ———, A.M., B.D., Ph.D., D.D. It is more than likely that the majority of the congregation of this over-bedecked preacher can neither read nor write. What these humble people need is sound knowledge and simple sense.

The social separation of the races in America renders it imperative that the professional classes among the Negroes should be recruited from their own ranks. Under ordinary circumstances, professional places are filled by the most favored members of the most favored class in the community. In a Latin or Catholic country, where the fiction of "social equality" does not exist, there is felt no necessity for Negro priest, teacher, or physician, to administer to his own race. But in America this is conceded to be a social necessity. Such being the case, the Negro leader, to use a familiar term, requires all the professional equipment of his white confrere, and a special knowledge of the needs and circumstances of

his race in addition. The teacher of the Negro child, the preacher of a Negro congregation, or the physician to Negro patients, certainly require as much professional knowledge and skill as those who administer to the corresponding needs of the white race. Nor are the requirements of the situation one whit diminished because the bestower is of the same race as the recipient.

Those who argue that the money and effort already bestowed upon the higher education of the Negro have been wasted, not only shut their eyes to the value of demonstrated results, but show a shallow knowledge of sociological exactions.

For professional needs alone, the situation calls for at least one well-educated person in every two hundred of the Negro population. There is no provision whereby these persons can be qualified for their function except through the much-abused Negro college. The mere rudiments of knowledge and practical handicraft, as useful as these are in their place and for their purpose, cannot qualify the recipient for the higher function, which is of equal, or rather of superior, importance.

The curriculum of the Negro college should embrace those subjects which lead (1) to discipline, (2) to culture, and (3) to a knowledge of the facts and factors of racial life. The two main points of variance from the ordinary curriculum should be the inclusion of racial knowledge and the practical exclusion of speculative branches. One need not be a disciple of Auguste Comte, with a one-sided leaning to things positive, to appreciate the fact that such subtle subjects, for lack of definite setting and statement, are apt to bewilder and confuse rather than to simplify and elucidate. They lead too far away from the lowly life of the masses, in terms of which all useful knowledge must be interpretable. Negro youth need training in exactitude of thought. No one who is acquainted with the race can fail to be impressed with its loose and slovenly modes of reasoning. The fanciful and flighty, the ornate and extravagant, are given preference over the straightforward and direct. This erratic tendency can be corrected, to a great extent, by the rigid discipline of the elementary mathematics, which demand a simple, straightforward, candid, unwavering method of procedure in order to reach the required result. What has been said about habits of thought will apply also to plans and methods of work, — or, better still, to ways of handling things. The Negro has never engaged in pursuits that demanded nice adaptation of means to ends. His methods, therefore, are awkward and clumsy. The Negro workman is regarded as simply "a hand,"— neither the intellect nor the sensibilities nor the will being demanded in the accomplishment of his crude task. Hence, a form of training which requires the coöperation of bodily and mental faculties becomes a prime prerequisite. The value of such training, it will be conceived, is wholly indifferent to the special vocation which the student may follow in after life. For science, method, and skill are equally demanded in all callings if one would gain efficiency and success. Herein consists the strong argument for industrial education. But the laboratory method, which has been introduced in almost every department of science, has robbed so-called industrial training of much of its exclusive educational value. Work in wood and iron and in the mechanical trades furnishes by no means the only facility of dealing with concrete problems, or of applying thought to things. A course in chemistry requires as much deftness as a course in carpentry. In botany, zoölogy, and physics, the student works out results according to formulated plan as surely as does the mechanic in a machine-shop. The Negro college, then, needs to lay added stress upon the scientific side of the work. This is the weak spot in most of such institutions.

Rational enjoyment through moderation is perhaps as good a definition as can be given of "culture." The Negro race is characterized by boisterousness of manners and extravagant forms of taste. As if to correct such deficiencies, their higher education hitherto has been largely concerned with Greek and Latin literature, the norms of modern culture. The advanced Negro student became acquainted with Homer and Virgil before he had read Shakespeare and Milton. It is just here that our educational critics are apt to become excited. The spectacle of a Negro wearing eye-glasses, and declaiming in classic phases about "The walls of lofty Rome" and "The wrath of Achilles," upsets their critical balance and composure. We have so often listened to the grotesque incongruity of a Greek chorus and a greasy cabin, and the relative value of a piano and a patch of potatoes, that if we did not join in the smile in order to encourage the humor, we should do so out of sheer weariness.

And yet we dare affirm that the study of

Latin and Greek has had a wholesome influence in starting lofty ideals and stimulating noble aspiration among the Negro peoples. Of course, Negro schools must share in the general relative decline of classic studies. But it would be a sad day for the race if its youth were shut out from the treasury of cultural wealth contained in the storehouse of classical literature.

While the Negro college has many features in common with the academic world in general, its chief distinctive function is to direct and dominate the higher life of the race. The Negro is in a peculiar sense dependent upon the school for the higher forms and nobler modes of life. The school is, or has been, well-nigh the only diffusive source of light. The curriculum, therefore, should be concerned largely with the conditions of that life whose destiny it is its chief function to influence. These colleges should be centres of social knowledge, where men of consecration and of sound discernment should speak the word needful with such simplicity and sense that the people would hear them gladly. This would be in no sense a derogation of academic dignity; for knowledge which ultimates in social service reaches its highest effective level.

Sociology is fast becoming a staple part of our college curricula. The Negro problem just now is of supreme sociological importance. Dr. Alderman, in a recent number of "The Outlook," has set forth with much point and pith the value of this branch of study to the white youth of the South. What was there said concerning the importance of this subject to Southern white youth applies also, or rather all the more, to Negro youth. Of course we cannot follow Dr. Alderman when he says that the education of one white man is worth more to the Negro race than the education of ten blacks, — any more than we should agree with the assertion that the feeding and clothing of one white man is of more importance to the Negro than like benefits bestowed upon a dozen members of his own race. To put the proposition in a concrete form, it devolves upon Dr. Alderman to point out any particular white man whose scholastic training would be worth more to the Negro race than that of R. R. Wright or W. E. B. DuBois.

Every Negro who assumes leadership has to deal with vital sociological questions. Those who must direct others along lines of civic duty and social righteousness should have some formal training as to the factors with which they must deal. Atlanta University, through its chair of sociology and the publications proceeding from its annual conferences, is meeting this requirement in a commendable measure. Aside from this, and some simple sociological work recently inaugurated at Howard University, there seem to be no other Negro colleges working along these lines. The motto inscribed over the entrance to the temple at Delphi conveys a special meaning to the Negro student of the present day — "Know Thyself."

The true principle of education would carry the pupil outside of himself and the narrow circle of selfish interests to the contemplation of questions of universal import and world-wide consequence; on the other hand, he should not be allowed to roam so far a-field that he cannot be instantly recalled, if need be, to the things that appertain to his own environment. The curricula of Negro colleges should preserve a just balance between these principles.

KELLY MILLER.

Howard University, Washington, D. C.

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The slovenly and indefinite cannot compass success, and therefore it is certain that these men did not approach their teaching in a haphazard fashion; yet, whatever method or system they employed was

subservient to their own personality, and behind each method glowed the august and militant soul of the master. Their deepest interests were not with things but with humanity.

Such a man, teaching history, shall deliver an apostolic message to his pupils. The story of a race shall be to them a large rendering of the story of life; and literature, with its subtleties and poetries of an ampler speech, and with its clarity of vision, shall be a re-telling of the narrative. And each daily task shall prove itself to be made of the same stuff out of which are woven the divine toils of heaven.

We follow men, not things. Life is first of all a question of teachers. It deals elementally, not with a series of mental processes by which certain data are stored in the mind, but with the great fact of character, with those myriad delicate yet virile substances that reach out and grasp the immortal man. Vital contact with life, with the world, in other words, with those teeming forces that tend to create a robust man or woman, is the chief necessity of maturing youth. Set such a robust personality before it, and it will recognize a leader, a warm, strong presence, to which it may bring its aspirations and inspirations, and to which, in other and harder years, it shall be indebted for a regenerating influence.

Are text-books, and summer courses, and pedagogical pamphlets and methods, to be pushed to the front, and the teacher to the rear? Are our schools, public and private, our conventions both state and national, to discuss papers on spelling, and papers on geography, and papers on mathematics, with theory upon theory concerning the whole curriculum of study, and be void of one sound, wholesome, downright word in regard to what is above and beyond all these?

Drill, routine, mental adroitness, photographic attention to detail, are serviceable things in their way, and he who fails to recognize their value takes but a parochial view of education; yet none of these strikes at the heart of the matter. It is *personality* that does this; for that only can guide, lead, and control. A machine, expert though it be, has the defects of machinery. Through some cog, or crank, or wheel within a wheel, through the little more or the little less in its multitudinous wires and coils, it may prove both inexorable and ineffectual in a moment of direst need. But *character* remains. The beginning and the end of education is the teacher.

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THE HERO OF ALIWAL.*

In the "Book of Snobs," at the close of the chapter on Military Snobs, occur these words: "Let those civilians who sneer at the acquirements of the Army read Sir Harry Smith's account of the Battle of Aliwal. A noble deed was never told in nobler language. . . . The men who perform these deeds with such brilliant valour, and describe them with such modest manliness — *such* are not Snobs. Their country admires them, their Sovereign rewards them, and *Punch*, the universal railer, takes off his hat and says, Heaven save them!"

The relief of Ladysmith, two years or more ago, made the world familiar with the name at least of Lady Juana Smith, and with that of her husband, Sir Harry Smith, whose name and fame are also commemorated in the South African town of Harrismith. Henry George Wakelyn Smith — we spare the reader a string of details and squeeze a life of seventy-three years into a single sentence — was born in 1787 (incorrectly given in the biographical dictionaries as 1788), early entered the army, served in South America, Spain, the United States, at Waterloo, in Jamaica, Ireland, South Africa, India, and closed his active career as governor of Cape Colony, dying in 1860, eight years after his return to England.

The Autobiography, just published in two large volumes, comes down only to 1846, but is supplemented by letters and diaries, and by the narrative of the editor, Sir Harry's grandnephew. The old soldier tells his story with much of the dash and fire that marked his onslaughts on an enemy's position. There are no flowers of rhetoric, and yet one suspects it is not always a plain, unvarnished tale he sets before the reader. The editor says, however, that it was the writer's purpose to supply material for some novelist — probably Charles Lever — to work up in the form of romance. A nibble here and there at Sir Harry's not over-bashful account of his exploits will give us a mental picture of the man. Speaking of his Peninsular campaign of 1810, when he was

* THE AUTOBIOGRAPHY OF LIEUTENANT-GENERAL SIR HARRY SMITH, Baronet of Aliwal on the Sutlej, G.C.B. Edited, with the Addition of some Supplementary Chapters, by G. C. Moore Smith, M.A. In two volumes, illustrated. New York: E. P. Dutton & Co.

serving as lieutenant under General Craufurd, he says:

"Many are the hairbreadth escapes my Hussars and I had, for we were very daring; we were never two nights in the same place. One night at Villa de Ciervo, where we were watching a ford over the Agueda, two of my vedettes (two Poles elegantly mounted) deserted to the enemy. The old sergeant, a noble soldier, came to me in great distress. 'O mein Gott, upstand and jump up your horse; *she* will surely be here *directly!*' I was half asleep, with my horse's reins in my hand, and roared out, 'Who the devil is *she?*' 'The Franzosen, mein Herr. Two d—d schelms have deserted.' . . . At daylight we saw fifty French dragoons wending their way on the opposite bank to the ford. I immediately got hold of the *padre* and *alcalde* (priest and magistrate), and made them collect a hundred villagers and make them shoulder the long sticks with which they drive their bullock-carts and ploughs, which of course at a distance would resemble bayonets. These villagers I stationed in two parties behind two hills, so that the 'bayonets' alone could be seen by the enemy. . . . The enemy were deceived and rapidly retired, and I saved the village from an unmerciful ransacking, to the joy of all the poor people."

In an assault on Ciudad Rodrigo, young Smith, who was of dark complexion and slight build, was mistaken for a Frenchman by a fellow-soldier, a "big, thundering grenadier," who seized him by the throat like a kitten and would have ended his career then and there had not poor Harry found breath enough to gasp out a vigorous Anglo-Saxon oath, which saved his life. A bit of romance relieves the horrors of the slaughter at Badajos. A young girl of noble blood, Juana Maria de los Dolores de Leon, fled with an elder sister to the English camp, seeking refuge from the lawless soldiery. Young Smith was fired with love at the sight of beauty in distress; he took the girl under his protection, won her heart, and ere long married her. The union was crowned with happiness, though unblessed with offspring. In recalling this first meeting with the lovely Juana, her soldier-husband waxes dithyrambic, and his passion runs away with his syntax — to the infinite credit of his honest heart.

Of the taking of Washington by the British, in 1814, we read:

"Suffice it to say we licked the Yankees and took all their guns, with a loss of upwards of 300 men . . . and we entered Washington for the barbarous purpose of destroying the city. Admiral Cockburn would have burnt the whole, but Ross would only consent to the burning of the public buildings. I had no objection to burn arsenals, dockyards, frigates building, stores, barracks, etc., but we were horrified at the order to burn the elegant Houses of Parliament and the President's house. . . . I shall never forget the destructive majesty of the flames as the torches were applied to beds, curtains, etc. Our sailors were artists at the work."

Harry Smith's famous ride, on the outbreak of the Kaffir war of 1835, from Cape Town to Graham's Town,— 700 miles in six days, over a rough and roadless country,— is still remembered. Eleven years later his brilliant charge against the Sikhs, at the battle of Aliwal, brought him his baronetcy and the grand cross of the Bath, and led to his appointment as governor of Cape Colony. His removal thence by Lord Grey for alleged inefficiency in suppressing Kaffir hostilities was attended with circumstances most trying to a man of spirit; but he met the bitterness of recall with a magnanimity worthy of all praise. His old master in war, the Duke of Wellington, openly defended him in the House of Lords, and the people stood by him. Returning to London, he met the colonial secretary with a fine resolve not to pose as a man with a grievance.

In our estimate of his character as revealed in his Autobiography, we can well believe, with his kinsman and editor, that his faults were those of a generous nature unwilling to suspect evil in others. His impetuosity, his warmth of language under provocation, his disregard of the value of money, and his touch of bravado, only endear him the more to the reader. His horror of the cruelties of war finds frequent expression. "Civilized man," he says, "when let loose and the bonds of morality relaxed, is a far greater beast than the savage, more refined in his cruelty, more fiend-like in every act"; and again, almost in Sherman's well-known words, "The seat of war is hell upon earth." But there is something smile-provoking in the following reference to British losses at Aliwal: "Human life once extinct is in this world gone, and how gratifying it is under Divine Providence to feel that not a soldier under my command was wantonly, unnecessarily, or unscientifically sacrificed to his country!"

Walter Bagehot's complaint that so few good books are written because "an author's life is a vacuum," finds no support in Sir Harry Smith's stirring chronicle. A mass of military detail, often tiresome to a civilian, it certainly contains, but of padding and bookmaking no remotest reminder. The parts relating to South Africa are perhaps most pertinent to the times, and will call forth reflections concerning British colonial policy, from which we here refrain.

PERCY FAVOR BICKNELL.

STUDENT, COLLEGE, AND CHARACTER.*

The college student is a perennially interesting individual. His microcosm, in which he disports himself according to time-honored traditions and privileges, offers an entertaining spectacle alike from the auditorium and from the stage. There is a recognizable sameness about it all, as there is about many of the things of life that grow out of the inherent human traits pertaining to any of the seven ages of man. College generations pass rather quickly, and the alumnus of a dozen years' standing, on revisiting his alma mater, feels that the student of to-day is of a generation that knew not Joseph and is equally innocent of many other of the things that for him remain the permanent possession of his college life. If the alumnus becomes a professor, or for any other reason remains in touch with the evolving conditions of college affairs, he obtains a wider and more intimate view of things, and sees useful growth with gains and losses, wider opportunities, and possibly less enthusiasm or stimulus in their pursuit. For the professional student of students, and for the encouragingly large portion of the public that takes a real and helpful interest in the problems which professional educators have to meet, as well as for the student himself, it is natural and proper that a literature should be offered setting forth the wisdom of experience, the advocacy of reform, the goal of endeavor, the desirability of newer and truer ideals.

In the group of volumes that form a chance acquaintance upon the reviewer's table we find the genial and realistic reflections of the Dean of Harvard, the somewhat paternal counsel of a former college president, the professional contribution of a student of education, the practical conclusions of a physician who is at once guide, philosopher, and friend, and the thoughtful appeal of one who combines with technical training in science the zeal of a social reformer and the inspirational forcefulness of a high-minded idealist. It may well be that these various contributions, in spite of their differences of motive and design, reflect a common interest in the trends of present-day education, and so meet on common ground. They have at all events a sufficient community of content and import to warrant a composite notice.

The most objective of the volumes is that of Professor Sheldon, whose work forms one of the well known series of books on educational topics edited by Mr. W. T. Harris. Here the student is presented and described as to genus and species and habitat and manner of life. From his appearance in the universities of mediæval Europe, through the further differentiation of those institutions in fulfilment of various national characters and fortunes, to his transplantation on American soil, first as dependent on home traditions, and then as a member of more independent foundations, the origin of the American college student is traced and the varieties of his likeness and unlikeness to his European cousins set forth. In the main, the American student is the hero of the play, and remains on the stage through all but the earlier chapters. All of his characteristic institutions are described,—his class system, his debating societies, his fraternities, his athletics, his social, literary, religious, and other organizations. He is, indeed, a member of a complicated body politic, and has his trials and tribulations, his conflicts with authority, and his occasions for the display of valor and proficiency. Strange to say, coëducation is almost entirely ignored. This kind of information in regard to the college student has not been conveniently available before, and it is fortunate that it has now been made so. Yet the story is by no means a mere narrative. It contains instructive incidents, some amusing, others rather discouraging, yet in the main helpful and significant. The student cannot be successfully dealt with without understanding his nature; and a knowledge of what he has been in former days and what his interests are to-day is indispensable to a right direction of his wholesome impulses and the successful encounter with his more alarming frailties. Mr. Sheldon's judicial review of the facts of the case may prevent theorizing on false basis, and may prove serviceable to the student of educational tendencies.

Dean Briggs has collected a few of the attractive essays which he has lately contributed to the pages of the "Atlantic Monthly" and

*STUDENT LIFE AND CUSTOMS. By Henry D. Sheldon. (International Education Series.) New York: D. Appleton & Co.

SCHOOL, COLLEGE, AND CHARACTER. By Le Baron Russell Briggs. Boston: Houghton, Mifflin & Co.

THE COLLEGE STUDENT AND HIS PROBLEMS. By James Hulme Canfield. New York: The Macmillan Co.

MENTAL GROWTH AND CONTROL. By Nathan Oppenheim. New York: The Macmillan Co.

EDUCATION AND THE LARGER LIFE. By C. Hanford Henderson. Boston: Houghton, Mifflin & Co.

to other periodicals in a volume well entitled, "School, College, and Character." The tone of the volume is as thoroughly sound as it is agreeable and sincere. The author takes us into his confidence and reveals the sidelights of a Dean's professional experiences. He modestly tells us that his book is "not a full orchestra, but a harp with two strings, which the harper twangs as long as the audience will put up with him." Yet he produces far more pleasing effects with simple means than the more ambitious but less skilful performer on a more complicated instrument. The tunes that he plays have some life to them, and, it is hoped, will not pass in at one ear and out at the other. Educators are apt to make too much of the technique of their profession, with a consequent wearying shop-talk when they come together. It is the vitalizing touch of a man who observes with keen vision and a deeply human interest that sparkles in Mr. Briggs's pages. "Fathers, Mothers, and Freshmen" will be equally benefitted by reading the whole volume and not alone the essay devoted to them more particularly. "College Honor" offers a fertile theme, and its irrational vagaries are well portrayed. The whole volume suggests the growing attention which is being given to the moral purpose of education, and therein lies the specific value of what Dean Briggs has to say.

Mr. Canfield, now Librarian of Columbia University, writes the first volume of a "Personal Problem Series" which the publishers introduce with the purpose of doing for present-day needs what the unreadable books of counsel of many decades ago presumably accomplished for their own more serious and less distracted generation. This is a most delicate task. That young people need both advice and influence no one will deny; and he who finds within himself the call to that function enlists his energies in a righteous cause. Yet there is a large amount of ineffective preaching done, and publishers do not clamor for sermons wherewith to add attraction to their "announcements." There is doubtless a considerable body of young men and women who might profit by the things that Mr. Canfield has set down for their benefit; and if they chance to read his pages, which is about as likely as that the persons who need the sermon will be part of the congregation, his efforts will not be in vain. And yet, without disparaging unduly a worthy effort, it must be confessed that no great expectations can be aroused by this type of advice and exhortation. Many young men and young women will resent this form of counsel, as assuming on their part an ignorance and immaturity which may occur, but is hardly typical; others will resent the persistency of the guidance which is offered, and turn, as they would in life, to some more attractive form of encouragement that leads and does not drive. Mr. Canfield's book impresses one as the work of a capable student who has set himself a task for which his temperament is not suited. One is tempted to recall the comment of a rustic sage upon the address of a successful politician. He admitted the excellence of the address, and that the man was a good speaker; yet he added that a better speaker would have given that speech differently, and a really great speaker would not have made the speech at all.

Dr. Oppenheim's book is the second volume of the same series, and has a similar purpose. The author is favorably known for his contributions to the psychology and physiology of childhood, and has been particularly fortunate in the composition and the leading *motifs* of what he has chosen to say. He seems to come easily and naturally by the gift of pertinent counsel, and rarely commits the fault of overdoing good advice. His self-restraint and reserve in keeping a tempting subject from overflowing its natural boundaries adds to the judicious poise of his several chapters. Dr. Oppenheim gives his readers some sufficiently definite and equally elastic principles for the guidance of the intellectual life, and the victory over self without which true success is conspicuously defective. He preaches well and to the point, and is likely to hold his hearers. He has no system to defend, no mechanical routine that leads to success, but well-expressed principles based on well-established foundations. If one reflects upon the vast amount of foolish schemes for securing the good things of life that are scattered broadcast over this supposedly enlightened land, and compares the total mass of these with the small output of wholesome and rational attempts to formulate, for those who need it and can profit by it, some of the essential rules for setting the compass of life and keeping the craft in seaworthy condition, one is naturally disposed to exaggerate the value of a book like this. It is a readable, capable, and timely essay, with a theme vital to all who are not too old or too depraved to improve.

Mr. Henderson's book is more profound,

more thoughtful, and more ambitious than any of the others. It is likewise more difficult to reproduce in spirit or content. Its main value lies in its sincere and inspiring idealism. However closely we may sympathize or however widely differ from the views which the author sets forth, the sympathy with his zeal, his unusual insight, his enthusiasm for an ideal democracy of opportunity, and with his able expression of his ideals, will always remain to right-minded readers. It is in many ways a notable book. Mr. Henderson protests against many of the things that we do in the name of education, and bemoans the neglect of many of the things that we leave undone. His stock-taking of the valuable possessions of humanity, and in particular of the American people, is not likely to encourage the advocates of a triumphant spread-eagle democracy. Many of the most serious efforts of mankind are to Mr. Henderson appalling and systematic wastes of time. He does not enthuse over the ability to shout the price of pork from Chicago to New York, or the making of ten bad pieces of furniture in Grand Rapids in the same time that it took to make one good piece a hundred years ago. We fail to measure aright the good things of life because we fail to apply the right standards. Human power, human happiness may or may not be advanced by what we are pleased to speak of as improvements. And the application of all this to the problems of education is quite direct; for the purpose of education, when interpreted by these principles, is nothing less than the guidance of life in all its aspects, the establishment of the social purpose of humanity. It would, however, be a pity to mar the profit or the enjoyment of this volume to the prospective reader by attempting to reproduce its message. Mr. Henderson writes as one with a vital message, and with the power to plead his cause powerfully, sincerely, effectively. It is a good thing, — it is often an epoch-making thing, — for a nation or an individual to revise its creed of experience, to shake or strengthen its traditional convictions. It is no small service to be able to effect this or to set the ferment in motion. For many minds this is just what Mr. Henderson's volume may accomplish. We are all more or less in the woods, and fail to see the forest for the trees. A helpful shout from a kindly fellow-traveller may restore confidence in the way we have chosen, or lead us to consider a change of route before it is too late.

JOSEPH JASTROW.

EDUCATION AND POLITICS.*

It must be confessed that the title of President Hadley's collection of essays is a most appropriate one. It would be difficult to find a title which would more satisfactorily characterize the volume, made up as it is of discussions relating to economics, politics, ethics, political education, higher education, and school education. These essays furnish many examples of Mr. Hadley's ability to present strong thought in a clear and forcible manner.

The first paper, on "The Demands of the Twentieth Century," furnishes the means for comparing the opportunity which lies before the American citizen of to-day with that which confronted the Puritans. The point of comparison is an apt one. Shall the next generation do its work in the spirit of the adventurer, or in the spirit of the Puritan? Perhaps no one else has shown more clearly the situation as it exists to-day in reference to the standards of political morality, as compared with those of personal morality and commercial morality. The low standards of political morality are represented as due to defect in public judgment rather than to weakness in individual character. In other words, we are ignorant of the particular virtues, the exercise of which will secure the proper development of organized society. The time should come, and doubtless will come, when a country like ours will attain that conception of public attitude which is inspired by a sense of moral obligation rather than one bound by legality alone.

Mr. Hadley's discussion of the power of public sentiment is particularly discriminating. It is not necessarily true that there is a public sentiment in favor of a particular thing because a large number, even a majority of the people, are ready to vote for it. Opinions which a man maintains at the cost of another do not count largely in forming the general sentiment of the community, or in producing an effective public movement. They represent selfishness rather than public spirit. The true public spirit is one which "will subordinate personal convenience to collective honor."

We must agree with Mr. Hadley in his suggestion that there should be a more fully developed course of political education in our schools and colleges. Political education, as

*THE EDUCATION OF THE AMERICAN CITIZEN. By Arthur Twining Hadley. New York: Charles Scribner's Sons.

he suggests, is not simply a study of facts about civil government, nor is it a training in those scientific principles which regulate the activity of governments. "It is not so much a development of certain kinds of knowledge as a development of certain essential qualities of character and habits of action." The characterization of subjects for such a course of study is one which we must unquestionably accept. It is subjects of an unprofessional character, things that are permanent and affairs that are large, which should serve as the basis of study, while a large part of the political education comes from the association of students.

Mr. Hadley puts forward a strong word against that tendency in modern education which seeks to introduce specialism and professional studies at too early a date. He contends that higher education makes people better workers, better members of a body politic, and better men morally and spiritually; and in his discussion of this subject he shows clearly the difference between college training and technical training.

In conclusion, it may be said that a distinct service has been rendered general education by the publication of these papers, inasmuch as they represent a thoroughly sound educational point of view, at the same time a point of view from which, in many quarters, there has been great divergence in the last few years.

WILLIAM R. HARPER.

STUDIES OF ROMAN INSTITUTIONS.*

The two books before us — "Roman Public Life" by Professor Greenidge of Oxford, and "Roman Political Institutions" by Professor Abbott of the University of Chicago — are alike in their limitation to public institutions, and in the chronological boundaries set by their respective authors, each beginning with the earliest period and extending to the age of Diocletian. In purpose and method of treatment there is considerable difference. Professor Abbott's work is intended as an introductory text-book, for pupils planning a more extended course in Roman Institutions; the volume of Mr. Greenidge is one of Macmillan's well-known series of "Handbooks of Archæology and Antiquities," and thus under greater obligation to be complete.

Professor Abbott makes a somewhat unusual division of his work, treating each of the three periods, — monarchical, republican, and imperial, — first from the historical and then from the descriptive point of view. This division is intentionally carried to such a point that the teacher may use either the historical or the descriptive sections separately if it be thought desirable. Of course it is impossible to make an absolutely exact division on such a basis, but the end in mind has been adequately secured. For the student who really wishes to go into the subject deeply, Professor Abbott has done an admirable service in his constant marginal references to sources, his select bibliographies for the various chapters, and at the close of many chapters his analyzed lists of passages in various ancient authors referring to the subjects treated in these chapters. The selections from the sources to which reference is made for Chapter V., for instance, cover fifty-six different subjects, and embrace fifty passages in Livy, twenty-four in Polybius, nine in Cicero, six in Eutropius, three each in Plutarch, Appian, and Gellius, one in Tacitus, one in Macrobius, and one inscription. References to the best modern critics of the sources are also given in many cases. Of course all this is not much to the average student, but the growing tendency to keep in mind the best rather than the average, in such matters, cannot be too highly commended.

Mr. Greenidge's book is not so well arranged nor so clearly written as that of Professor Abbott. It of course gives information on many points not taken up at all by the other, as has already been indicated. It may be questioned whether a "handbook" should concern itself so extensively as this does with what may, might, must, could, would, or should have been, or not have been. These doubtful forms of statement strike the eye so constantly that one feels for the moment almost like wondering whether anything at all really was, or was not, in the affairs of ancient Rome. Certainly one cannot lay the book down with the impression that the student of history as yet faces any great dearth of unsolved problems as subjects for theses and dissertations. These long-standing uncertainties, however, are not hopeless. Researches in the Greek papyri, for instance, have very recently thrown light upon points in Roman law which were heretofore in question.

*ROMAN PUBLIC LIFE. By A. J. H. Greenidge, M.A., Lecturer in Ancient History at Brasenose College, Oxford. New York: The Macmillan Co.

A HISTORY AND DESCRIPTION OF ROMAN POLITICAL INSTITUTIONS. By Frank Frost Abbott, Professor of Latin in the University of Chicago. Boston: Ginn & Co.

The two writers are agreed in attributing the breakdown of the republican constitution to the weight of "empire." "The general machinery of government had broken down," says Professor Abbott, "under the strain put upon it by the policy of imperialism." Mr. Greenidge, after calling attention to the inconsistent and unsystematic nature of the earlier constitution, adds:

"But as the knots which the jurists could not untie were cut by the sword, and the constitution reverted to a type far simpler even than that of its origin, we must assume a weakness in the mixed system, which might not have rendered it inadequate as the government of a city state, or even of Italy, but certainly rendered it incapable of imperial rule. The test was a severe one, and the constitution which could not answer the strain need not be wholly condemned. For empire is a mere excrescence on the life of a state, a test neither of its goodness nor of its vitality."

There are many other details of these books which might be noticed, but we shall close with a single one, and that is the imperfection of the indices, — not serious, perhaps, as indices go, but it is certainly time that indices should go a different gait.

W. H. JOHNSON.

SIDE-LIGHTS ON ART HISTORY.*

Beginning with Vasari and Billi, who wrote the lives of their contemporaries and immediate predecessors, and coming down through the long list which includes Morelli, Kugler, Mrs. Jameson, Richter, Lubke, and many others, the history of Italian art would seem to have been written so many times and from so many points of view as to make further words superfluous. But such a conclusion leaves out of account several things available to the modern writer, things which Vasari and even later authors knew not of. Vasari, indeed, had the enormous advantage of writing of the life that he himself lived, of the men that he knew, of the works that he had seen, and also of being in position to see most of what was best in Italy. Moreover, as a practicing architect and a prolific painter he had the technical knowledge which enabled him to judge of what he saw, and he knew how to write about it in prose so charming that — all possible deductions to his discredit being granted — Vasari's "Lives" will always rank among the classics of the art student. But it was his disadvantage to have lived in an age which had little historic sense, and which also preceded the invention of the camera. In our time, history has developed into a science based on researches among archives, the evidence of documents, the sifting and comparing of testimony, and on explorations of various kinds. It may take several generations still to expurgate Vasari's narratives of their contradictions, misapprehensions, and guess-work; in the meantime, photography comes to the aid of the pen to furnish accurate and delightful reproductions, in black-and-white, of the great masterpieces in color or form. Thus, with new materials coming to hand and fresh means of illustration, the history of Italian art, though often told, may be regarded as still in the making, and there is justification for the many new books which seek to throw side-lights upon it, either as a whole or in parts.

Of such books, one of the most interesting is Mr. Edward C. Strutt's volume devoted to Fra Filippo Lippi, in which he attempts a refutal of the "legendary prejudices handed down to us by twelve generations of superficial or biassed critics" — prejudices voiced epigrammatically in Browning's dramatic monologue by the friar himself:

> "Zooks, sir, flesh and blood,
> That's all I'm made of!"

While admitting many of the Carmelite's frailties, Mr. Strutt finds them only superficial compared with the depth and tenacity of his artistic nature. He finds him more, infinitely more, than mere "flesh and blood," attaining at times a degree of perfection absolutely incompatible with his supposed baseness of soul, and to a grandeur of conception and a technical skill which reveal him as the connecting link between Masaccio and Raphael, and, indeed, the truest herald of the Renaissance.

Both as man and artist, Fra Lippi gains much at the hands of his new biographer. It is shown that he was almost certainly a personal pupil of Masaccio's, and not simply a student of his works in the Brancacci Chapel, as implied by Vasari; that he never "threw off the clerical habit," but left the cloister of the Carmine with the prior's consent and permission, continuing to wear the habit of the order all his life, and remaining in cordial relations of friendship with his former brethren; that his motives for leaving were not only the hopes of acquiring wealth and greatness by the practice of his art, but also to support his poverty-stricken relatives, who otherwise must have starved.

Naturally, it was not long before the "glad monk" came under the spell of the great movement of his age — the Renaissance, — which was

* FRA FILIPPO LIPPI. By Edward C. Strutt. Illustrated. New York: The Macmillan Co.

GREAT MASTERS IN PAINTING AND SCULPTURE. Edited by G. C. Williamson, Litt.D. New volumes: Rembrandt, by Malcolm Bell; Mantegna, by Maud Cruttwell; Giotto, by F. Mason Perkins. Each illustrated. New York: The Macmillan Co.

STORIES OF THE TUSCAN ARTISTS. By Albinia Wherry. Illustrated. London: J. M. Dent & Co. New York: E. P. Dutton & Co.

THE MONASTERY OF SAN MARCO. By G. S. Godkin. Illustrated. London: J. M. Dent & Co. New York: E. P. Dutton & Co.

GREAT EPOCHS IN ART HISTORY. By James M. Hoppin. Illustrated. Boston: Houghton, Mifflin & Co.

THE SAINTS IN CHRISTIAN ART. By Mrs. Arthur Bell. Illustrated. New York: The Macmillan Co.

ITALIAN SCULPTURE OF THE RENAISSANCE. By L. J. Freeman, M.A. Illustrated. New York: The Macmillan Co.

in turn strongly influenced by him. The decisive turning-point in his life, however, was when he left Florence for Prato. Here for thirteen years he worked, completing that series of frescoes in the Duomo which constitutes not only the greatest achievement of his own career, but the most remarkable artistic event since the completion of Masaccio's frescoes of the Brancacci Chapel in Florence.

It must not be inferred that Mr. Strutt's biography is of the "whitewash" order now too prevalent. He grants that there were germs of sensuality and human passion in the young monk's breast, which, in the corrupt atmosphere of the Medicean court, blossomed forth and flourished until the poisonous weed almost stifled the beautiful flower of his better nature. But throughout all he finds a gradual and uninterrupted evolution of the artist toward a perfection which made him a powerful and abiding influence in the art of the Quattrocento. The Prato frescoes furnished suggestions for Botticelli's dancing nymphs and swaying angels; the *tondo* Madonna, now in the Pitti Palace, introduced a new interpretation of the old theme, which later reached its highest manifestation in Raphael's Madonna of the Chair; the background of the same picture was the direct precursor of figures in the historical paintings of Ghirlandajo and Raphael.

Three highly interesting personalities — Rembrandt, Mantegna, Giotto — form the subjects of the latest three volumes of the series of "Great Masters in Painting and Sculpture." Presenting respectively the greatest painter of the Dutch school, the chief of the Paduan, and the most epoch-making of the Florentine, they are an interesting group.

The Rembrandt volume is a condensation by Mr. Malcolm Bell of his own earlier work; and the task he has set himself is very like the one undertaken by Mr. Strutt for Lippi,— to give a truer and more kindly picture of one who has been misjudged sorely. But it is less entertaining as well as less convincing in style. The matter is divided into three parts — Rembrandt the Man, Rembrandt the Painter, and Rembrandt the Etcher. The illustrations are numerous, and the genealogical and chronological tables as complete as is possible with our uncertain knowledge.

The biographer of Mantegna, Miss Maude Cruttwell, has few accepted notions to dislodge, and no follies and frailties to condone. Mantegna was one who took life seriously, ardently, with no doubts of its worth nor of the value of his own labors therein. Straining every nerve toward the new ideals of life and thought which were to bring a fresh youth back to the world, he was among those who give significance to Morelli's term for this period — "the epoch of character." Some interesting pages of the opening chapter are devoted to a description of the Paduan school founded by Squarcione — archæological rather than artistic, as compared with the contemporary school at Florence.

Very iconoclastic indeed is Mr. F. Mason Perkins in his volume on Giotto. He places Giotto's birth some ten years earlier than Vasari's date, and makes him the son of a well-to-do landed proprietor instead of a poverty-stricken day-laborer; ignores the story of Cimabue's accidental discovery of the lad; sees evidence that so far as he may have had any real teaching beyond that of Nature herself, it came through the works of Giovanni Pisano; maintains that we may to a certain extent trace for ourselves the stages of his extraordinary development as an artist through the frescoes and paintings still remaining to us, ruined and repainted as in the majority of cases they are. But even more revolutionary than the chapters relating to Giotto himself are the two introductory chapters dealing with his forerunners and the influences which prepared the way for him. We have been accustomed to hear the now famous pulpit of the Baptistery at Pisa — the earliest known work of Niccolo Pisano — cited almost invariably as the first important product of what has been termed the "Modern Age" of Italian art. Mr. Perkins regards Niccolo far more as one gifted with unusual powers of appreciative selection than as a really extraordinary innovator. That mysterious personage, Cimabue, to whom the entire credit of the sudden revival of the pictorial arts in Tuscany has been long given, loses several of his laurels; in fact, he may be considered as a *type* representative of that artistic progress and advance which we know to have taken place in Florentine art during the latter part of the thirteenth century, rather than as any strictly defined personality.

As a whole, this twentieth volume of the "Great Masters" series is truly a model for a work of this class,— a combination of a biographical sketch and critical guide-book based on independent and scholarly investigation.

Of quite a different type from the foregoing books is the volume of "Stories of the Tuscan Artists," since it is not a critical work, and makes no pretension to original research. It is, however, a pleasant gathering together — chiefly for the sake of young people or of beginners in art-study — of tales relating either to the artists or to the subjects of their works. The illustrations (fifty-three in number), on which so much of the value of a work of this kind depends, are particularly well-chosen and admirably reproduced in photogravure and half-tone; moreover, the writer has a vivid and picturesque style, which holds the attention and makes the volume extremely readable. But it is not possible to rate highly a book so full of errors of the most patent and inexcusable nature. In art matters these are legion, and may easily mislead the amateur; but even a child in the infant class of a Sunday school will know better than to accept the statement on page 119, "Trajan, who was emperor of Rome at the time of the birth of Christ," etc.

These "Stories" begin with the sculptors of the school of Pisa and conclude with Botticelli as the most representative artist of the classical revival. Being so good for their purpose in many ways, it is a pity that a little kindly oversight should not have made this book a great deal better.

Closely connected with the art-life of Italy is the monastery of San Marco. Not only two great artists — Fra Angelico and Fra Bartolommeo — in succession dwelt within its cloisters, but nearly all of the Quattrocento artists fell more or less under the influence of its great preacher, Savonarola. Naturally, the larger part of Mr. G. S. Godkin's attractive book on "The Monastery of San Marco" is concerned with the brilliant but tragic story of Savonarola; but the illustrations are half-tones from Fra Angelico's frescoes, and some of the most interesting pages are in the concluding chapter, "After Savonarola." No traveller can be so phlegmatic as to stand within the walls of San Marco without a swelling heart; it is alive with innumerable memories, its cloisters and cells and library are eloquent of its glorious past. The late repentant Florentines have built within its walls a tomb to the prophet whom their fathers stoned; and in the Piazza Signoria, where "the martyr's soul went out in fire," was uncovered in May last a large bronze disc with a medallion bust of the great Frate, and an inscription recording the manner of his death "by an iniquitous sentence." The whole story is so well told in this book, that it will serve as the next best thing to an actual visit to the spot whither the thoughtful tourist is almost certain to turn his first steps after arrival in Florence.

Only one section of Professor James M. Hoppin's book on "Great Epochs in Art History" is devoted to Italian art, but it is the first and much the longest one (a hundred and twenty-five pages), and is called "Italian Religious Painting." Starting at the very beginning of painting, as found in the sacred places and houses of the first Christians of ancient Rome, the essay gives principal place to Giotto, Signorelli, the Sienese school, Benozzo, Gozzoli, Perugino, and Raphael. The story ends where Michael Angelo's work begins, although his name is introduced as "the last and greatest," and his "Creation of Man" in the Sistine Chapel is called "a sublimer reach of the imagination than all that had gone before which was called art." "And yet," adds the author, "the older Italian artists of the fourteenth and fifteenth centuries, in their simple nature and childlike faith, dwelt nearer the springs of divine inspiration in religious painting than Michael Angelo, and better exemplified the profound words of Protagoras, 'The true test of Art is its seeming absence.'" An interesting feature of this little sketch is the place given to the small towns as art-centres. Assisi, Orvieto, San Gemignano, Prato, Pistoja, and Arezzo are shown to have had quite as much as Florence to do with the development of Tuscan art; the evolution proceeded from mind to mind in unseen coils resembling the development of new forms in nature, but the centres of art were changing continually. In general, this essay will be found a safe guide; but it was not the "Divided Annunciation" that inspired Browning's poem of "Fra Lippo Lippi" (as stated on page 67), but "The Coronation of the Virgin." Moreover, to call this volume "*Some* Great Epochs in Art History" would be surely a more appropriate title than its present one. The reader's sense of order is offended to find this first essay *followed* by one on Scopas, who lived four hundred years before Christ; and close upon its heels come "French Gothic Architecture" and "English Pre-Raphaelites." Excellent as each of these is in itself, they are too unrelated in time and character to admit a grouping under a title which implies some continuity, or at least some transcendent importance such as they hardly possess in art-history.

Inseparably connected with the study and enjoyment of art is a knowledge of symbolism. To trace the original significance of the symbols now interwoven with each Saint represented in art, to go back to the primal cause of the choice of some special patron by this or that section of the community, is to gain fresh light both on the meaning of any artist's work and also on the equally interesting evolution of popular belief. Good work has already been done by such students as Helmsdoerfer, Von Radowitz, Parker, and Mrs. Jameson; but in the field of symbolism, as elsewhere, there has been need for the modern process of scientific sifting. This has now been done most engagingly by Mrs. Arthur Bell, in her book of "Lives and Legends of the Evangelists, Apostles, and Other Early Saints." Here we have embodied recent discoveries, new facts of undoubted authenticity in the received biographies of many Saints; and even the comparatively uncertain field of legend is not without some illumination on several persistent yet hitherto inexplicable traditions. Both the text and the illustrations serve to mark the different stages of art development, the religious life of the various periods at which they were produced. Consequently, typical works are presented from masters as diverse as Fra Angelico, Luini, Sodoma, Memlinc, Madox Brown, and Holman Hunt.

Without disparagement to the foregoing books, it may still be said that the most important of all on our list is the last. New histories of art are less needed than books to tell us the reasons why we enjoy, or should enjoy, works of art when we see them. This is what Professor L. J. Freeman's work on "Italian Sculpture of the Renaissance" undertakes to do. Although the subject is treated chronologically, beginning with the Pisani and ending with Michael Angelo, it is addressed chiefly to the æsthetic sense. The author acknowledges that the scientist may classify Greek marbles as dispassionately as he would beetles, and gain in both instances the same intellectual pleasure. But this is the secondary value of art, the primary value being

to use the data of observation imaginatively, to find in it the same suggestions for fancy that one finds in music, in natural objects, in the spoken word.

These primary values vary in type continually, from the symbols of the mediæval carvers to the highly expressive sculpture of the sixteenth century. But the author's fullest strength is shown in his most difficult task — the analysis of reasons for our satisfaction or dissatisfaction in the works of Michael Angelo. Speaking of that great but early work, the "David," he says:

"The real reason, I think, for the lapses of enjoyment which are sure to occur during one's contemplation of the David is found in the fact that the young sculptor has chosen, as an older sculptor would not have chosen, to represent the most awkward state in the development of the human body, and every defect of development is emphasized by colossal size. So that, although the thing is so well done that it communicates the sensations of physical energy directly and with a rush, it is not, after all, a form that can steadily invigorate, for it is the arrest in stone of a transition in growth."

Between the completion of the "David" and the beginning of the plans for the tombs of the Medici in San Lorenzo, which are the exponents of Michael Angelo's second manner in sculpture, sixteen years had elapsed,— years of disappointment, disillusion, and, most insupportable of all, diversion of artistic energy into expression by means of painting. The kind of enjoyment gained from the artist in the work of these later years is not the kind given by sculpture ordinarily; and the observer who stands before the nudes of Michael Angelo neither as an artist nor as an anatomist is in a position analogous to one who listens to a play in a foreign language. The author's psychological explanation of the state of mind they induce is interesting, but we have space for only a brief quotation.

"The temperament feels what it brings the power to feel. Whatever the environment has been, if one is akin to Michael Angelo in temperament, he will feel before these figures the exaltation and incorporation of forces whose workings he has felt or is destined to feel, and he therefore obtains a great æsthetic pleasure. As it happens, the generations since Michael Angelo have shared in that temperament so generally that he has expressed them to themselves, and in so doing afforded to the modern consciousness the relief of defining itself in art.

"Yet as any mode of artistic expression, however deep and wide it be, will always be inadequate to human experience, there will always be a minority who feel its scope, but whom it does not express. Therefore there are temperaments who feel Michael Angelo's powerful communication of vitality, but cannot so enjoyably translate it into intimate emotion."

A work so individual and important as this cannot be represented justly by quotations; but after reading it one feels that the following words of the Introduction are hardly extravagant:

"Unless the architect who studies Brunelleschi's dome feels the unique beauty of its wonderful curve, unless the archæologist who dates a Greek vase is in some degree teased out of thought by its loveliness of form, unless the poet, to whom Botticelli's Spring is a Lucretian allegory of the seasons, sees and feels the pattern of line intertwining with line, he is as blind to primary values as were the Roman peasants who made a quarry of the Forum, and burned antique marbles to procure the lime for their wretched huts."

ANNA BENNESON MCMAHAN.

BRIEFS ON NEW BOOKS.

An amusing text-book on English literature.

"An Introduction to English Literature," by Mr. Maurice Francis Egan, is published by Messrs. Marlier & Co., evidently for the use of parochial schools. It is curious that a man of the author's parts should have been willing to present so distorted a view of the history of our literature, or to have made his theological bias so very evident. His idea seems to have been that every Catholic writer, no matter how insignificant, must be exalted. This leads to such results as four pages about Southwell in a chapter which can spare but a single page for Marlowe, to a whole chapter of twenty pages devoted to Pope, while Milton has to be contented with five, to the setting of Moore "in the first rank of lyrical poets," and to other like vagaries. But the real quality of this astonishing manual must be set forth by actual quotations. It is a little startling to be told that Milton "advocated polygamy," and that "Keats does not inspire or ennoble." When we read that "Shelley is enthusiastically admired by all who love poetry for the qualities that make it so entirely different from prose," we are much impressed by the profundity of the thought. It is also interesting to learn of Shelley that he "was born a poet of a very high order; he made himself a bad man." There is a finality about this pronouncement that leaves nothing further to be said. The late Aubrey de Vere, we are told, wrote "the most mighty drama since Shakespeare or Dryden." We have the greatest respect for Mr. De Vere's memory, as we trust our readers have also, but it may be well to jog the memory by saying that "Alexander the Great" is the name of this "mighty drama." Of Mr. Swinburne we read that "one of the saddest things in modern literature is the sight of this poet with a divine gift dissolving his pearls in acid for swine to drink." One inimitable paragraph must be quoted in full.

"Matthew Arnold's poems have great merit, but he was first of all a prose writer. His 'Thyrsis' has been much praised. He lacked Faith, and consequently Hope. The same may be said of Arthur Hugh Clough. Clough, knowing no Christ, is painfully gloomy. His 'Long Vacation Exercise' is an interesting exercise in hexameters; he had great talent."

We can recommend this book for amusement, if not exactly for instruction.

A brief sketch of Longfellow and his work.

The volume on Longfellow in the "Beacon Biographies" (Small, Maynard & Co.) is the work of Professor George Rice Carpenter. It was not to be expected, of course, that Professor Carpenter would say much that was new on the subject, especially within the limits of a hundred and fifty pages. The book is notable, however, — like some others in the series, — as being the work not of a contemporary nor of a too ardent worshipper, but of a critic who could handle his subject quite objectively. His aim has been to present the main facts of Longfellow's life

"with such comments as are now appropriate — the comments natural to men who have been born since Longfellow's best work was done, and who, though they honour him not less than did his contemporaries, must of necessity judge him, and the little world in which he moved, from a different point of view."

The picture of the poet's life in Brunswick and Cambridge, though necessarily but an outline, is sympathetic and, we believe, true. In his criticism of Longfellow's writings Professor Carpenter agrees in the main with his leading predecessors. He points out that we have outgrown the didacticism which the readers of sixty years ago found so inspiring; but dwells on the high distinction achieved by Longfellow in securing a permanent hold upon "the heart and intelligence of the people at large, of nineteen-twentieths of the race." He pays some attention to the foreign sources from which the poet drew his models and sometimes his ways of thinking — a subject which has never yet received adequate treatment. Altogether the author has succeeded remarkably well in preserving a good proportion and in producing an interesting narrative. For the frontispiece a reproduction of Samuel Lawrence's crayon portrait of 1854 has been wisely chosen: the one which best, to quote Mr. Winter, "preserves that alert, inspired expression which came into his face when he was affected by any strong emotion." It is significant that this portrait was made in the year in which Longfellow freed himself from the drudgery of college teaching and began to realize his dream of a life devoted wholly to letters.

A handbook of French history.

It is with something of surprise that the reader learns the contents of Mr. Arthur Hassall's volume on "The French People," in the series of "Great Peoples" issued by Messrs. Appleton & Co. The book is really not a history of the French people as such, but a history of France as viewed through its political events, and of the leadership of rulers and statesmen who have too often been inclined to follow their own will without consulting that of the people. Therefore, the one who seeks information as to how the nation lived through adversities and bore itself in peace and struggle, its resources, its prosperity, and its economic misery, seeks here in vain. Only occasionally is there a hint about what the people really thought and felt. A history of the French people which should picture it to us as the English people has been pictured, is something for which we may wait long. Meanwhile we are to be content with this really attractive volume, which, although repeating what has already been told so often, does it with a certain terseness of style and poignancy of phrase that make the old theme sound somewhat new. Mr. Hassall has usually the knack of making the subject he treats yield fresh interest and instruction. In this case some of the freshness of interest is due to the writer's very English attitude in judging French political life of the past and present. The book seems to have been written with the main idea of demonstrating that France has never known how to inaugurate local or parliamentary government or foster popular freedom, but has been rescued from recurring anarchy only by a strong and generally arbitrary government. "The temper of the French people as seen in its government" might well have been the title of the book. And Mr. Hassall must be said to have been right in his estimate. But with all her fondness for a strong, even a military, government, France has nevertheless, even in her periods of absolute rule, given suggestions of freedom of a far subtler kind: the freedom of literary discussion, of artistic perfection, of philosophic inquiry, of amiable intercourse and good manners, — freedom depending upon maturity of mind and vivacity of temperament, such as Europe nowhere else evolved in so typical a fashion. The author has given some instances of this, but by no means enough of them. It is not quite fair to make political forms alone the basis from which to judge a nation's strength or influence. We think, however, that with the scope of inquiry which the author has set himself, the book will be found well worth reading, and may easily replace others on our shelves in which the same things are said less aptly.

Secretary Alger's Own Story.

So much controversy followed the purchase of Florida and its occupation by the United States, largely because of discussion of General Jackson's bold actions, that when some questioned the worth of the acquisition, stating that it was a land of swamps and forests, others replied, in facetious strain, that it was certainly productive — of documents. The latest contest with Spain in the same part of the world seems to be followed by similar evidence of productiveness; and, because of the bitter discussions and dissensions in army and navy circles, it may be a long time before anyone can tell in impartial and unprejudiced language the true story of the Spanish-American War. Certainly Secretary Alger could not be expected to do this, and his book at once takes its place in the list of controversial writings. It is not really an attempt to give the history of an international contest, as its title, "The Spanish-American War" (Harper), would indicate; but the purpose behind it was "to place on record some of the prominent facts connected with the organization, equipment, and movements of the army, together with the administration of the War Department, with the hope that such statement will serve a useful purpose as an example, should another crisis of the same kind occur." The war itself was marked by many surprises, where good fortune seemed to follow American movements at every turn. The resources of the country were scarcely touched before the fighting was over; and so the strain of the conflict being speedily ended, there was abundant opportunity for discussion and fault-finding. There was no prepar-

ation for war, and that the results were so generally favorable was no more surprising than was the comparatively quick organization and equipment of an army of a quarter of a million men, when there was in the country not a bit of khaki cloth for uniforms nor manufactory familiar with its production, and not duck cloth enough to make tents for the men. The chapters in Secretary Alger's book which tell of campaigns in which he did not participate will not be regarded of so much importance as those which tell of the campaigns in the Quartermaster's department in which he was vitally interested. And in all likelihood the judgment of the future historian will be that difficulties were met about as well as could have been expected considering the generation of peace after the Civil War.

A doctor's words of wisdom.

Without attempting to discuss "the quiddity of *ens*," Dr. Norman Bridge attacks, with acumen and good sense, some more or less abstruse questions in his little book, "The Rewards of Taste" (Stone), which also treats of "Some Tangents of the Ego," "The Mind for a Remedy," "The Etiology of Lying," "Man as an Air-Eating Animal," "The Psychology of the Corset," "The Physical Basis of Expertness," and "The Discordant Children." The essay chosen for the title-rôle is not the best of the series; it fails to strike the keynote of the volume. The writer has the experienced physician's observant eye, and he knows how to present his observations in an attractive form. Indeed, he betrays something of that genius which consists in imparting fresh interest and wonder to the commonplace. His discussion of abnormalities of temperament, and their proper treatment, is especially good. Among "tangents of the ego," self-conceit, in its varied forms, claims a foremost place. "Who ever knew a conceited man to be conscious of his conceit!" exclaims the author, almost in despair of a cure; and he elsewhere cites the bishop who protested that he was not conceited, but simply conscious of his own superiority. Truly, the reader will say to himself, he who reduces all his egoistic tangents to the normal curve is better than he that taketh a city. To Dr. Bridge the mental state of a patient is vastly more significant than the physical. In his chapter on "The Mind for a Remedy," he takes an attitude toward the pseudo-scientific modes of healing that is surprisingly tolerant in a doctor of "the old school." He admits the efficacy, in certain cases, of "some novelty or humbug, or a belief in the power of something beyond himself on which the patient leans or believes he leans." "The Etiology of Lying" attracts by its very title. But it makes perfect truthfulness appear so hopelessly unattainable as almost to constitute a defense of falsehood, despite the wise closing words of the essay. "Man as an Air-Eating Animal" arouses curiosity — and satisfies it. In short, there is hardly a chapter that will not engage the interest of even the most languid reader.

Shakespeare as a constructive artist.

In a substantial volume of four hundred and sixty pages entitled "Shakespeare's Plots" (Putnam), Mr. William H. Fleming discusses Shakespeare's constructive skill as an artist. All but the two introductory chapters are devoted to particular plays, — "Macbeth," "Merchant of Venice," "Julius Cæsar," "Twelfth Night," "Othello." The story of each play is given at length in a running interpretation with comment on the technique of the plot. On the whole, Mr. Fleming has done a work well worth doing, and has done it well; but he starts out with a false assumption rather mechanically conceived. It does not follow that because "the curve is the line of beauty," "a drama is written, not in the form of a triangle, but in that of an arch." A graphic representation of any drama, showing the rise and fall, as in the semicircle he employs, would deviate so much from the curve as to destroy wholly any feeling of conformity to the "line of beauty." By the very nature of the effect it is to produce, a drama must not be a series of gradual changes, passing imperceptibly from one into the other. Mr. Fleming's style is simple to baldness, and far too often admits such sentences as, "Still another function which Viola fulfils is, she is Shakespeare's Type of the Normal." The analyses of the plots might very profitably have been brought within narrower limits, and the diffuseness of treatment is made the more obvious and irritating by such expressions as, "a technique that is simply perfect," "as fine work as Shakespeare ever did," employed without any attempt to indicate what makes the technique perfect or the work fine. The exclamatory method of imparting literary information is certainly no longer in vogue, and it never was especially illuminating. It is but fair to add that the volume contains a great deal of genuinely useful matter. It is the product of much careful, painstaking work, and it is presented clearly and directly, if not attractively. The reader can hardly fail to get from it a better notion of the organic unity of a great drama, a surer insight into the literary architectonics of the world's greatest artist.

Lamarck and the Lamarckian Revival.

The rise in this country and in France of a Neo-Lamarckian school of organic evolutionists has awakened interest in the life and work of its founder. A man of genius who lived in advance of his age, unappreciated, neglected, and forgotten, comes to his own after the lapse of a century. His views on evolution have now taken rank as recognized rivals of the natural selection theory of Darwin, and not only win much support in some quarters but stir up opposition in others. Professor Alpheus S. Packard, in his volume on "Lamarck, his Life and Work" (Longmans, Green, & Co.), has rendered material aid to this discussion by his sympathetic treatment of the life of this naturalist, the able presentation of his scientific achievements, and the detailed rendition of his views on questions

which have risen to prominence in the literature of recent years. The book is the outcome of a personal investigation of Lamarck's surroundings, his family history, his life at Paris, and his connection with the reorganization of the *Jardin des Plantes* and the establishment of the great Paris Museum of Natural History after the French Revolution. Lamarck was eminent not only as a botanist but preëminently as a zoölogist. He did some creditable work in geology, meteorology, and physical science, and became the father of invertebrate paleontology. Professor Packard has traced in his writings the steps in the growth of the theory which took final form in his *Philosophie Zoologique*. He also summarizes his views on the evolution of man, on morals, and on the relation of science and religion. The distinctions between Darwinism and Lamarckism, and the relations of the former to the modern school which claims kinship, are clearly stated. A full bibliography of Lamarck's writings is appended.

Two text-books of American literature.

The teacher of literature in our schools has no longer cause to complain of the lack of good text-books. Ten years ago, that lack constituted a real grievance, but so many excellent manuals have appeared during the past decade that the difficulty is now simply one of selection. Mr. A. G. Newcomer's "American Literature" (Scott, Foresman & Co.) is a recent addition to the list, and seems to us quite as good as any of its competitors. It remains a readable book, without sacrificing to diffuseness and the essay style the essential qualities of concise and accurate statement that must characterize a good working text. Its judgments are sober and well-considered, not diverging very far from what the writer calls "current estimates." The appendix of bibliographical notes and chronological tables is very useful, as is also the section of "Suggestions for Reading and Study." In the matter of illustrative extracts the author, while not eschewing them altogether, is economical of his space, and finds room only for what is peculiarly typical or suggestive. — Miss H. L. Mason's "American Literature: A Laboratory Method" (Philadelphia: The Author) is a text of wholly different type. It is not a book to be read at all, but rather a set of syllabi and exercises, based upon a working list of reference books. There are about twenty of these syllabi, each having a definite subject (such as "Criticism of Society," "Nature Studies," "The International Novel," and the like). Each syllabus outlines a course of reading, and tests the thoroughness with which it has been pursued by an ingenious series of suggestive and rather searching questions. There is no doubt of the value of this method of study, although we believe it should always be coupled with the use of a consecutive historical text. When suitable library facilities are to be had, we can commend the present volume as an important adjunct in the work of teaching.

Rambling chapters about children.

"The Mind of the Child" (Longmans) is the title of a volume by Mr. Ennis Richmond which in reality contains a rambling discourse, with a strong moralizing flavor, about the very many things one is likely to say concerning children, if one sets out to talk rather aimlessly yet coherently of these interesting bits of humanity. There is naturally much to be said concerning the relation of parents to children, and the responsibility of modern educational systems for children's failings. There is the usual note of warning that in our zeal for child-study we may omit the best part of childhood. But all this has been said before, to the weariness of listeners at educational meetings; and there is no need of reducing to cold, enduring print what may have properly served for the passing interest of an active discussion. No amount of such writing will have the slightest influence upon matters pertaining to the study of children. The most praiseworthy fact about the book is that the author does not tell us that it was printed at the urgent solicitation of friends; for in most books of this type that ominous sentence meets the eye on the first page.

BRIEFER MENTION.

A charming little book, just published by Messrs. A. C. McClurg & Co. and printed at the Merrymount Press, is called "Right Reading," and is further described as containing "words of good counsel on the choice and use of books selected from the writings of ten famous authors." The counsellors in the case are Helps, Carlyle, Disraeli, Emerson, Schopenhauer, Ruskin, J. C. Hare, Mr. John Morley, Lowell, and Mr. Frederic Harrison. Some of these chapters are familiar enough, but others are not known half as generally as they should be. We are particularly glad to find the pungent passage from Schopenhauer's "Parerga and Paralipomena," as translated by Mr. T. Bailey Saunders.

Several excellent text-books for the study of civil government in the United States have been produced of late years, but all of them — with the exception of Professor Hinsdale's "The American Government" — have been unsatisfactory for the simple reason that they did not contain enough matter for the needs of the student. This complaint cannot be made of "The Federal State" (Macmillan), by Mr. Roscoe Lewis Ashley, which is a volume of six hundred pages, discussing every aspect of the subject that a teacher could wish, and is both attractive in presentation and logical in arrangement. Every educator knows the superior value of a book in which the student may delve, over a book which he is expected to learn outright, and Mr. Ashley's manual has this good quality, besides illustrating all the other good qualities of its competitors. It seems to us to be exactly the book that has long been needed, and we strongly recommend it for use in the higher grades of secondary school work.

A memorial volume containing many tributes to the late Lewis G. Janes is published by the James H. West Co. Books of this sort are apt to be somewhat perfunctory, but it is impossible to read the present

volume without being impressed by the heartfelt sincerity of what is said, and by the almost complete absence of the perfunctory element. The tributes are from many hands and hearts, from the associates of Dr. Janes in the work of the Brooklyn Ethical Society, the Greenacre Summer School, the Anti-Imperialist League, and the other good causes which he did so much to further. His friends will prize the volume, and to those who did not know him it will be interesting in its revelation of the intellectual effort, noble character, and simple goodness of its subject.

Volume IV. of the "Publications of the Mississippi Historical Society," edited by Secretary Franklin L. Riley, comes to us from Oxford, Miss. It is a stout volume of five hundred pages, including much valuable matter. The Rev. Edward Everett Hale's documentary contribution on "The Real Philip Nolan" is the feature of greatest general interest; but the student of history will find his account in many other of the papers offered, for example, in Mr. J. W. Garner's study of "The First Struggle over Secession," or Mr. A. H. Stone's examination of the state Constitution and Statutes in their relation to the freedmen. The volume has its literary interest, too, in the form of Prof. Dabney Lipscomb's study of the writings of T. A. S. Adams.

An interesting book has been made out of the "Saturday Review" of the New York "Times" by collecting the series of personal sketches of recent American writers that have been prepared for that paper by various hands. Mr. Francis Whiting Halsey has edited the volume, which is called "Authors of Our Day in their Homes." The number of authors included is twenty-two, and the illustrations are either portraits or photographs of library interiors. This work is published by Messrs. James Pott & Co. Mr. Halsey has also made a volume, this time of his own writings contributed to various periodicals, which he calls "Our Literary Deluge and Some of Its Deeper Waters," and which is published by Messrs. Doubleday, Page & Co.

That veteran Grecian, Professor Alexander Kerr, of the University of Wisconsin, has just published, through Messrs. Ginn & Co., an edition of the "Bacchæ" of Euripides, text and translation. The Greek and the English face each other upon the pages, and the latter is given us in stately and harmonious verse that it is a distinct pleasure to read. Professor Kerr is also engaged upon a translation of Plato's "Republic," in pamphlet parts, containing one book each. The notes are few but well selected, and take their place at the foot of the page. Two parts have thus far been issued by the publishers, Messrs. Charles H. Kerr & Co. It is a real boon to students to have the "Republic" made accessible in English in this inexpensive form.

"Behind the Grill," by Mr. Duncan Francis Yonng, is a little book published by the Abbey Press. It tells in the form of brief chapters, many of which are single anecdotes, of the tribulations of the cashier of a small country bank. Written without any pretensions to literary style, these reminiscences are pointed and interesting, revealing as they do so much of the petty meanness in human nature, and recounting so many of the devices by which careless or dishonest persons contrive to make life a burden for the bank cashier. Readers who do not know very much of the business of banking will find this an instructive little book, as well as an amusing one.

Notes.

"Westminster," by Mr. Reginald Airy, is a new volume in the series of "Handbooks to the Great Public Schools," published by the Macmillan Co.

"Iolāus," an anthology of friendship compiled by Mr. Edward Carpenter, is announced for publication this month by Mr. Charles E. Goodspeed of Boston.

"The Story of Pemaquid," by Mr. James Otis, is the second volume in the series of interesting little books called "Pioneer Towns of America," published by Messrs Thomas Y. Crowell & Co.

The Bibliographical Society of Chicago will shortly issue a reprint, limited to three hundred copies, of the celebrated paper by Augustus de Morgan "On the Difficulty of Correct Description of Books."

Mr. Bliss Perry's series of "Little Masterpieces" by Bacon, Swift, Milton, Goldsmith, Johnson, and Emerson, form a set of six inviting and companionable little books published in uniform dress by Messrs. Doubleday, Page & Co.

Messrs. Henry Holt & Co. have just published a thin volume of "Four-Place Logarithmic Tables," prepared for use in the Yale entrance examinations. Mr. Percy F. Smith, of the Sheffield Scientific School, is the compiler of this work.

"Roget's Thesaurus" is just fifty years old, but still proves useful. It is now sent us by Messrs. Thomas Y. Crowell & Co., in an edition which is a new impression of the revised form given it in 1879 by Mr. John Lewis Roget, the son of the compiler.

In the latest volume of the dainty "Vest Pocket Series," published by Mr. Thomas B. Mosher, are brought together three of Robert Louis Stevenson's best-known essays, — "Æs Triplex," "Ordered South," and "Walking Tours."

A "play-goer's edition" of "Soldiers of Fortune," by Mr. Richard Harding Davis, is published by Messrs. Charles Scribner's Sons. Photographs of characters and scenes in the dramatic presentation of the novel constitute the distinctive feature of this edition.

Mr. J. Walker McSpadden has prepared for the Messrs. Crowell a small volume of "Shaksperian Synopses," — the plays being outlined act by act,— which we should fancy might be found quite useful, both as a help for students and as a manual for hasty reference.

The American Book Co. send us the "Outlines of Botany," by Mr. Robert Greenleaf Leavitt. This work, which is based upon Gray's "Lessons," is a laboratory and classroom manual, prepared for high school use at the request of the Botanical Department of Harvard University.

"Helpful Thoughts from the Meditations of Marcus Aurelius Antoninus," selected by Mr. Walter Lee Brown, is a pretty pocket volume just published by Messrs. A. C. McClurg & Co. "Thoughts which have helped me," is the motto of the compiler and the basis upon which his selection has been made.

We note with pleasure that works of recent literature are being selected with increasing frequency for publication as annotated modern language texts. "Der Talisman," by Herr Ludwig Fulda, has attracted the pedagogical eye of Dr. C. W. Prettyman, and, in a school edition published by Messrs. D. C. Heath & Co., is made accessible to many readers who would not be likely otherwise to get possession of it. Another modern

text, sent us by Messrs. Henry Holt & Co., is a thin volume of Herr Gottfried Keller's "Legenden," edited by Miss Margarete Müller and Miss Carla Wenckebach.

"Hasty Pudding Poems," compiled and edited by Mr. Rodney Blake, is published by the New Amsterdam Book Co. It is a collection of "impulsive and impromptu verses," containing such things as poems on panes, rhyming wills, old tavern signs, advertisements in rhyme, death-bed verses, and other curious and ingenious matters.

"A History of Ancient Greek Literature," by Dr. Harold N. Fowler, is one of the "Twentieth Century Text-Books" of the Messrs. Appleton. Primarily a college manual of the subject, the work is yet one that may be read with interest, and contains, as the author observes, "little or nothing which should not be familar to every educated man and woman."

"Eadie's Biblical Cyclopædia" (Lippincott) is an old stand-by in the orthodox household, and its continued popularity is attested by the new edition now published. A number of good scholars have taken part in the revision, although the treatment of many subjects is still far from modern and scientific. There are nearly seven hundred pages, with many illustrations.

"The Life of John Ruskin," by Mr. W. G. Collingwood, as now published by Messrs. Houghton, Mifflin & Co., is primarily a condensation of the more extended biography of 1893. But much of the text has been rewritten, and many new details added, while the narrative is now brought down to the end of Ruskin's life. There are even a number of letters now printed for the first time.

"The Umbrian Towns," published by the A. Wessels Co., is a volume in the series of historical guide-books projected, and partly carried out, by the late Grant Allen. The work is prepared by Messrs. J. W. and A. M. Cruickshank, who have been faithful to Allen's general plan, ignoring petty information, and placing the emphasis upon matters of real historical and artistic significance. These books supplement the orthodox guides, but by no means take their place.

The second and concluding part of the New Velázquez Spanish-English Dictionary, as revised and enlarged by Messrs. Edward Gray and Juan L. Iribas, will be published at an early date by Messrs D. Appleton & Co. The revision has been done with unusual thoroughness, the entire text being recast, modified, and modernized. Nearly eight thousand new titles and several hundred new idioms are contained in the first part alone. The "New Velázquez" must undoubtedly take its place as the standard Spanish-English dictionary.

A volume of "Notes on Child Study," by Dr. Edward Lee Thorndike, is published by Columbia University as a double number in its philosophical series. The book is exactly what it pretends to be, a volume of lecture-notes for use in pedagogical teaching, and it is now printed that students in pedagogical courses may use it as a sort of syllabus in their work. The volume offers suggestions for practical exercises of many kinds, and, in the hands of a teacher who knows how to use such material, ought to prove an exceedingly useful adjunct to his instruction.

Dr. Thomas Dunn English, who died on the first of the month, had nearly completed his eighty-third year, having been born in 1819. Although a fairly prolific literary worker, his fame may be said to have suffered rather than benefitted by the wide popularity of a single song. He was so generally known as the author of "Ben Bolt" that in the public mind his name came to be associated with that song alone, just as the name of John Howard Payne is associated with "Home, Sweet Home," regardless of "Brutus" and all the other "works." Among the books of Dr. English, the following list is fairly representative, although far from complete. It comprises "American Ballads," the "Boy's Book of Battle Lyrics," "Select Poems," "Fairy Stories and Wonder Tales," "Jacob Schuyler's Millions," and "Ambrose Fecit." There are also several plays to the credit of this writer. Most of the work here mentioned dates from his later years, but we get some idea of his relations with an earlier period when we remember that "Ben Bolt" was written in 1842, and that Poe, in "The Literati," paid him his compliments. Dr. English's son-in-law, the Rev. Arthur Howard Noll, will probably collect the literary remains of this worthy man of letters.

List of New Books.

[*The following list, containing 110 titles, includes books received by* The Dial *since its last issue.*]

BIOGRAPHY AND MEMOIRS.

A Grand Duchess: The Life of Anna Amalia, Duchess of Saxe-Weimar-Eisenach, and the Classical Circle of Weimar. By Frances Gerard. In 2 vols., illus. in photogravure, etc., 8vo, gilt tops, uncut. E. P. Dutton & Co. $7.50 *net.*

Plato. By David G. Ritchie, M.A. 12mo, pp. 228. "World's Epoch-Makers." Charles Scribner's Sons. $1.25.

Samuel de Champlain. By Henry Dwight Sedgwick, Jr. With photogravure portrait, 18mo, gilt top, uncut, pp. 126. "Riverside Biographical Series." Houghton, Mifflin & Co. 65 cts. *net.*

Lewis G. Janes, Philosopher, Patriot, Lover of Man. Illus., 16mo, gilt top, pp. 215. Boston: James H. West Co. $1.

HISTORY.

Historical Essays. By Members of the Owens College, Manchester; Published in Commemoration of Its Jubilee (1851-1901). Edited by T. F. Tout, M.A., and James Tait, M.A. Large 8vo, uncut, pp. 557. Longmans, Green, & Co. $5.

A Short History of Germany. By Ernest F. Henderson. In 2 vols., large 8vo, gilt tops, uncut. Macmillan Co. $4. *net.*

Publications of the Mississippi Historical Society. Edited by Franklin L. Riley. Vol. IV. Large 8vo, uncut, pp. 506. Oxford, Miss.: Published by the Society.

GENERAL LITERATURE.

The Italian Renaissance in England: Studies. By Lewis Einstein. With photogravure frontispiece, 12mo, gilt top, uncut, pp. 420. "Columbia University Studies in Comparative Literature." Macmillan Co. $1.50 *net.*

Our Literary Deluge, and Some of Its Deeper Waters. By Francis Whiting Halsey. 12mo, uncut, pp. 255. Doubleday, Page & Co. $1.25 *net.*

Authors of Our Day in their Homes: Personal Descriptions and Interviews. Edited, with additions, by Francis Whiting Halsey. Illus. in photogravure, etc., 16mo, gilt top, pp. 299. James Pott & Co. $1.25 *net.*

Parables of Life. By Hamilton Wright Mabie. Large 8vo, gilt top, uncut, pp. 103. New York: The Outlook Co. $1. *net.*

One World at a Time: A Contribution to the Incentives of Life. By Thomas R. Slicer. 8vo, gilt top, uncut, pp. 269. G. P. Putnam's Sons. $1.35 *net.*

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Hasty Pudding Poems: A Collection of Impulsive and Impromptu Verses. Compiled and edited by Rodney Blake. 16mo, pp. 151. New Amsterdam Book Co. 75 cts.

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THE RHODES BENEFACTION.

Not long ago, we were speaking of the agencies at work in our modern world whereby the cause of "international amity" was being advanced, and a year or so earlier, we made a few remarks concerning the form of "prescient philanthropy" which is wise enough to direct its efforts toward the future rather than confine them to the amelioration of present-day conditions. Had the noble gift of Cecil Rhodes to the English-speaking world then been foreseen or realized, it would have provided a striking illustration for either of the two heads of our discourse. No better idea for the furthering of friendship between the nations could well be conceived than this plan to bring together for educational purposes the picked youth of the two hemispheres, and no form of benefaction to the human race has ever exhibited more of that foresight which is the better part of all philanthropic endeavor.

Briefly stated, as we understand it, the Rhodes bequest provides that about a hundred young men from the United States, and perhaps fifty more from the British colonies and from Germany, shall each be given a three years' scholarship at the University of Oxford, and that others shall succeed them, upon like conditions, in perpetuity. The stipend offered is fifteen hundred dollars annually for each scholar, a generous provision, and ample for the purposes of a student at any of the Oxford colleges to which men repair with the intention of doing serious work. The delegation from the United States is to be made up of two students from each state and territory, thus being representative of every part of the country. The conditions of the selection, moreover, are of such a nature as to insure the sending of a finely-equipped body of youths to the ancient city on the Isis. Cecil Rhodes was too much a man of the world to suppose that attainments of the strictly academic sort are all that are essential to the making of a man, and his bequest wisely provides that not scholastic tests alone shall be applied in the selection of his beneficiaries, but that these shall be supplemented by tests of character, and

even of physical endowment, to an extent that, on the whole, subordinates the intellect to the sum total of the other qualities of manhood. The written examination is well as far as it goes, but it should not be made a fetich, and the testimonial of character, if it comes from an unimpeachable source, affords a better basis of choice.

This may be thought to be begging the question, in view of the common and notorious abuse of testimonials, and the problem no doubt presents grave difficulties on this account, but we shall not we willing to call them insurmountable until the plan has been given a fair trial. When the central administrative machinery of the trust shall have been set up, when all the necessary general officers and committees shall have been appointed, and when it comes to the actual selection of two Rhodes scholars from each of the states of this Union,—then, no doubt, the real *crux* of the problem will present itself. By what means shall the two young men be chosen, say, in the State of Illinois? How shall the claims of the competitors be coördinated to insure that real merit, and not influence or favoritism, shall determine the selection? That the competition will be keen is quite certain; these scholarships will be the great prizes of the educational world, partly because of the generous individual provision made for them, and partly because of the marked distinction which their award will confer. When the intellectual tests have been applied, and the applicants have been reduced to a manageable number, the final decision will call for the most delicate weighing of claims, and the most absolute impartiality. It cannot properly be made by perfunctory methods, it will have to be made by men who will take the task seriously, who can bring to it unusual powers of judgment and discrimination, who are not to be imposed upon by the various forms of pretence and humbug that will clamor for their hearing and seek to control their verdict.

In this delicate matter of adjudication there are two extremes, both of which must be carefully avoided. Too much weight must not be given to the opinion of any one person, nor must too much weight be given to merely numerical suffrages. Neither an arbitrary dictum nor a meaningless *plébiscite* must be the controlling element in the decision. To put the matter less abstractly, there is the danger, on the one hand, of deferring too much to the opinion of the executive head of some institution of learning, and, on the other, of being unduly moved by an avalanche of certificates attesting the worth of some person who combines the instinct of the politician with that of the student. The executive head of a school or college usually knows less about the individual student than the instructor who has daily relations with him, and a recommendation from that source, not being made at first hand, is peculiarly liable to errors of judgment. In the case of the candidate in whose behalf many voices are raised, the quality of the suffrages is vastly more important than the quantity, and a keen insight into the motives which actuate ordinary human nature will recognize the majority of such recommendations as absolutely worthless. The opinions of politicians, journalists, clergymen, and "leading citizens" generally, are subject to large discounts, and should, in many cases, count rather against a candidate than in his favor. In short, the task of selection is one for which civil service commissions and examining boards of the ordinary type will not be likely to prove adequate; it is a problem which will demand the devising of a more delicate form of machinery than has hitherto been applied to such purposes.

Educational opinion in this country has already received a certain amount of expression on the subject of the Rhodes bequest, although there has not been time for a careful consideration of the conditions. The administrative difficulties of the project have been generally pointed out, but its larger aspects do not seem to have received adequate recognition. Most of the men who have thus far been persuaded into print belong to the class of what may be called our educational moguls; in other words, the presidents of our larger universities have been interviewed by an enterprising press, and have placed their more or less valuable views upon record. But strictly speaking, this matter is one that does not concern the American university at all, except as it concerns the general interests of education. The Rhodes scholars are not to be sent by the universities, but by the high schools and academies. Hitherto, the American student who has gone to a European university has, almost without exception, gone there for advanced work, after having been graduated from some college in this country. But the intention of the Rhodes foundation is to offer an opportunity for undergraduate work to a lot of bright American boys from eighteen to twenty years of age. In spite of the obvious

inference from the terms of the bequest, our educational spokesmen have thus far very generally taken for granted that the Rhodes scholars would be drawn from the ranks of our university students. This unwarrantable assumption must be disposed of before it is possible to take an intelligent view of the subject. Cecil Rhodes clearly intended that the young Americans sent to Oxford by his bequest should be of the same general age and class as the young Englishmen who go up to the university from the great public schools. Now the analogue of such a man in the United States is found, not in the student who has completed, or even begun, his college course, but in the student who has just completed the work of some good high school or preparatory academy.

It would be premature to make specific suggestions concerning the administration of this great trust until its terms are more fully known and more carefully studied. As far as its American administration is concerned, it seems that there must be a committee of some sort for the entire country, and probably a local committee for each of the States and Territories. Assuming this to be the general plan, we should say that one conclusion of much importance follows from the considerations adduced in the foregoing paragraph. This conclusion is the simple one that college and university interests should not have the predominant voice in the administrative organization. University officers should by no means be ignored in the constitution of the committees, for the counsel of such men as Presidents Eliot, Gilman, and Jordan, Professors Norton, Sumner, and Gildersleeve, is too valuable to be missed; but the men who stand officially for the larger educational systems of States and cities, together with the men who stand for the secondary educational interest most directly affected by the Rhodes endowment, should prove the main reliance for its efficient administration. This consideration seems to us of vital importance, and may properly be urged even at this early stage of the enterprise.

There is a homely old saying about looking a gift-horse in the mouth, and another less homely one about viewing with suspicion the gifts of the Greeks. Both have been illustrated by the published comments on the Rhodes bequest already made on this side of the water. One such comment goes so far as to propose "that some concerted action on the part of those interested in American education should be taken, and taken immediately, to prevent the acceptance of the Rhodes scholarships." The provincial spirit which asks what we have "to do with abroad," and which "views with alarm" the possible contamination of our youth by the "effete civilization" of Europe, is usually nothing more than amusing, but when it goes to such lengths as this it becomes vicious. That this rabid form of Anglophobia should be voiced by "lewd fellows of the baser sort" was inevitable, but that it should come from the mouths of educated men has surprised us not a little. As if the sending of thirty or forty boys to England every year for their college education could possibly be a menace to American ideals! As if English society had not also its lessons for our own national life! As if it were not the best thing in the world for a few of our young men to learn by an intimate personal experience that Englishmen and Americans are essentially of the same race and have developed upon essentially similar lines! It is a narrow prejudice indeed that would not welcome the opportunity of keeping a thousand of our young men, let alone a hundred, at school in England, to the broadening of our outlook and the strengthening of the tie that should ever bind us to the people who speak our parent language, with all that this implies in the way of common institutions and ideals. We wish only that some American philanthropist might feel his imagination fired by the magnificent idea of Cecil Rhodes, and might provide the means whereby a hundred picked English youths from Harrow and Eton and Rugby should always be enrolled among the students of Harvard University. We should then have the conditions for an interchange of sympathy and mutual respect that could not fail to be felt in both the great branches of our race. But we may well be thankful for what is already assured in this direction, while hoping for still further developments along the same general line of reciprocal helpfulness. In democracy is the hope of the world, and only England and America thus far among the nations have approached an understanding of the whole meaning of democracy. In both countries the advance of democracy has had its setbacks, and tolerated many irrational accidents, but in both has substantial progress been made toward what is in effect the same goal. We are convinced that the Rhodes foundation will contribute toward the realiza-

tion of this fact, although we shrewdly suspect that the founder himself had quite other ideas upon the subject, — that he has, in short, builded better than he knew, as is often the case with the masterful persons who set the feet of men in new and untried paths.

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Our typical "freshwater" college of to-day, with its dozen fairly specialized scholarly instructors and a few thousand books, is modest enough, and yet it usually gives a most misleading and exaggerated idea as to the same institution a century ago or more. In 1757, Jonathan Edwards hesitated to become president of Princeton, feeling "hardly competent to instruct the senior class in all studies." Two professors and two tutors made a tolerable faculty then. Hebrew, Greek, and Latin mostly patristic, logic, mathematics, — these were the staples. Modern languages, science, history, have since run the gauntlet into the curriculum, and English literature is just coming painfully to its proper heritage. But, worst of all, every American college in 1800 was but an ill-conducted school, where boys must merely recite the lessons conned from text-books. The Harvard library seemed respectable to George Ticknor in boyhood, but when he returned from Göttingen he found it was but "a closetful of books." Of the larger university ether he and Everett brought us the first whiff.

Ticknor himself, son of a well-to-do ex-teacher and tradesman of Boston, was admitted to Dartmouth College at ten, after oral tests at home in Cicero and New Testament Greek. Graduating at sixteen, after but two years actual residence, with a tincture of Horace and astronomy in his memory, he acquired in the next three years, from an English-born clergyman of Boston, some real acquaintance with such recondite authors as Homer, Herodotus and Euripides, Livy, and Tacitus. Madame de Staël's "Germany" told him of university life there. With much effort, he secured a German dictionary from another state, borrowed a German grammar written in French, and discovered in the suburban village of Jamaica Plain an Alsatian who could give him a very faulty pronunciation. Such were the conditions at Harvard and in Boston, a decade after the deaths of Friedrich Von Schiller and Christian Gottlob Heyne. Mastery of Hottentot with the clicks, or the native speech of Samoa, could be more hopefully sought in Boston now.

Ticknor sailed for Europe in April, 1815. Four years later he returned, with the richest intellectual results of study and travel and with a private library already large and costly. For many years he struggled, in vain, to have Harvard College remodelled on something like its present lines. Only his friend Everett, the brilliant young Greek professor, shared Ticknor's German scholarship and progressive ideas; and he, after four years, was sent to Congress. Ticknor only, as the first Smith professor of modern languages (1820–1835), had a real departmental staff of instructors, — a native German, an Italian, and a Frenchman. Of his own nominal stipend of a thousand dollars a year, he long drew only six hundred on account of the extreme poverty of the college.

Mr. Ticknor's town house and library was for a half-century, even during his own long visits abroad, the scholarly centre of Boston (from which city Harvard has never been separable), perhaps also its strongest literary bulwark. Among his friends and correspondents he counted the greatest foreign scholars, like Humboldt, and King John of Saxony, the learned student of Dante. Ticknor himself was not a source of direct inspiration as a great teacher, orator, or creative writer; but all such men valued his influence. He was a wide-ranging and accurate student, all his life. His "History of Spanish Literature" (1849) is still the exhaustive and authoritative work on the subject, though anything but a readable or stimulating book for laymen. His life of Prescott gives us a pleasant acquaintance with the biographer as well, though both, of course, maintain their punctilious dignity and Boston manners.

That Ticknor's tendencies, save in pure scholarship and educational reform, were conservative, aristocratic, exclusive, is not strange. He and his class were held closely bound by their material interests and social creed. The fast-growing wealth of Boston was heavily invested in the mills on the Merrimac. The South, rather than the West, then furnished the chief market. Even men who deplored the existence of slavery — as nearly all men then did — might cling to the Union, and to the constitutional recognition of slaveholding as a bargain fairly entered into and irrevocable. So, when the most promising of young Boston aristocrats, like Phillips and Sumner, became Abolitionists, or even Free Soil revolters from the dominant Whig party, Ticknor's door was slammed in their faces, and nearly all "the four hundred," of course, imitated the example. (Prescott is said to have been the only exception.) When, from the time of Tiberius Gracchus to Henry George, has vested wealth welcomed revolutionary doctrines, or petted their expounders? Far more bitterly did the older "orthodox" Unitarianism denounce the radical free religionist, Theodore Parker, as "an atheist in the pulpit," a fit ally for incendiary traitors like Garrison. Professor Wendell is quite right in arguing that all this was not merely excusable or rational, but really inevitable. Though "Humanity sweeps onward," the cautious conservative has his peculiar virtues and uses.

It is important to remember that Emerson, and the younger creative writers generally, were openly following, though with feet less heavily shod, in the same paths with Garrison and Parker. Channing himself did not live long enough to grow the hard shell of real conservatism. On the other hand, such men as Felton, the great Greek professor, a life-long intimate friend of Sumner, denounced his radical politics far more hotly than Ticknor, and finally even broke off personal relations. Ticknor acted from calm life-long principle. That his own creed, political, social, and religious, was absolutely right, he knew as surely as Winthrop or Mather. His *naïve* letter on this subject is printed in Pierce's life of Sumner, Vol. III.

In truth, not merely the conservatism of property generally, but the very spirit of scholarship itself, is often at war with the creative imagination. The scholar lives, by his own choice, in the past; the poet rather in his ideal — even if unattainable — future. So the scholar craves permanence, while the freer vision of the dreamer bids him hope, if not fight, for radically better conditions of life. These two powers are oftener not united, in large measure, in the same person. Encyclopædic learning weighs down the winged soul too heavily. Books abused, says Emerson, are among the worst of things. "Meek young men in libraries" forget, he adds, that they to whom they make submission were themselves but bolder and more self-centred youths. W. D. Whitney, or Justin Winsor, could have made a crushing retort, by describing the chronic inaccuracy of dreamers. Certainly Emerson himself was quite unfit for sustained investigation and scholarly accuracy, though he could admire, in more tolerant moods, even the bookworm.

Lowell, it is true, did combine tireless energy as a reader, an omnivorous memory, and reflective analytical criticism, with the poet's imagination. Doubtless the critic profited by the partnership; but the poet often, even in old age, complains bitterly that arduous study has dried up the creative sources. His poetry might have been largely the gainer if he, like Longfellow, could have quietly sought, and enjoyed all his life long, whatever sustenance his imagination craved; or even had he been often secluded for years in villages or fields, with little comradeship save his own wide-ranging thoughts.

But poet and scholar, creator and preserver of our literary wealth, have need of each other; and the truly civilized community itself needs alike the poet and the scholar, the uplift toward better things to strive for, the full consciousness of all the treasured experience and thought garnered from the centuries since Homer or the Vedic hymns.

Ticknor first made liberal scholarship possible in an American college. In his later life he lent his costly books, with the utmost generosity, to every serious student. He, more than any other man, labored to found the Free Public Library of Boston, the oldest, and still the best, among such institutions in America. To that library he bequeathed his own collection of Spanish books, said to be still the richest in the world, outside of Spain itself.

Ticknor's name must be written, perhaps larger than any other, among the creators of a wide and deep literary culture, who are surely, in the long run, among the godfathers of later literature as well. This truth is demonstrable in his case. Emerson or Thoreau, though each owes much in detail to older authors, could indeed be essentially himself in his sylvan home. But Longfellow's world-wide humanism and Prescott's fine literary style were vitally indebted to George Ticknor, and to the new culture which his name best represents. They breathed naturally, all their lives, the air of the "alcoved tomb," as Dr. Holmes calls the library.

Moreover, culture, being closer to the earth, has a hardy local root which is denied to the imaginative faculty. The splendid poetic outburst which began with Emerson culminated in Lowell, — and, alas, is past. Our great poets and romancers are silent. The sweet minor singers of this our Lyrical Intermezzo may be found in Indiana or California quite as often as in New England. But for historical composition in particular, there is still one centre only; and a short radius, sweeping from the gilded dome of Boston's State House, through Quincy, Jamaica Plain, and Cambridge, would include nearly all the chief names of living or dead. To Ticknor, and to Franklin before him, — that is, to the collectors of books and founders of libraries, — this sturdiest and most advanced phase of our national scholarship is primarily due.

WILLIAM CRANSTON LAWTON.

IT IS difficult to realize that Francis Richard Stockton, who died on the twentieth of April, had completed his sixty-eighth year. Irrepressible youthfulness of spirit characterized his last work — the pirate romance of "Kate Bonnet" — even more distinctly than some of his earliest writings. After a high school education in Philadelphia, the city of his birth, Stockton served his apprenticeship to literature by working for the newspapers, and an editorial connection with "Scribner's Monthly" and "St. Nicholas." Among his books the following may be mentioned: "The Lady or the Tiger," "The Late Mrs. Null," "The Hundredth Man," "Adventures of Captain Horn," "Mrs. Cliff's Yacht," "The Girl at Cobhurst," "Rudder Grange," "The Casting Away of Mrs. Lecks and Mrs. Aleshine," "The Dusantes," "Ardis Claverden," "The House of Martha," "The Associate Hermits," and "A Bicycle of Cathay." The list of his books is a long one, and they have provided innocent entertainment for a host of readers, both young and old. He had a whimsicality of invention which was all his own, yet he had also a power of serious characterization which assures him a modest niche in our permanent literature.

The New Books.

A Virginia Gentleman of Two Centuries Ago.*

The writings of Colonel William Byrd of Virginia, now published in a beautifully-printed volume, consist of three long accounts or journals of life in the colony of Virginia in the early years of the eighteenth century. Of the three manuscripts, "The Progress to the Mines" is the most interesting, "A Journey to Eden" the most descriptive, and "The Dividing Line" the most valuable. In the latter work, the nomenclatory line was the boundary between Virginia and North Carolina; and Colonel Byrd had the gratification of knowing that his surveying work was accepted by the Crown as final, — and it still remains so. He could state with equal satisfaction that the survey cost the Crown but one thousand pounds; to one who reads carefully the description of the manner in which the work was done, this sum seems slight indeed.

Byrd gives a truly dismal account of the famous Dismal Swamp; saying that "it contained no living creature; neither Bird nor Beast, Reptile nor Insect came in our view." The Swamp at that time could scarcely have differed much from the Swamp to-day; and bears, deer, and wild-cats are now hunted there; snakes abound, and there is also very good fishing. The dark-colored water which he so abhorred, and zealously tempered with rum before drinking, was stained with juniper-root; and to-day it is held in such high esteem for its healthfulness that folk send for it at great distances for medicinal use.

Throughout Colonel Byrd's writings are many expressions verging on slang, and many words used in senses which had hitherto seemed to me distinctly modern. Thus: "The Inhabitants wanted elbow-room"; "New York was a Limb lopt off of Virginia"; "To make a Slippery People as good as their Word"; the use of the word "lugg," meaning to carry; and the constant use of the word (and doing of the deed) to "tip," meaning to give a petty sum for service rendered. The pages abound with terse sentiments of a dry humor, such as these:

"They extended to Jamestown where like true Englishmen they built a Church that cost no more than Fifty Pounds, and a Tavern that cost Five Hundred."

"Nothing is dear here but Law, Physick, and Strong Drink, which are all bad of their Kind."

"The Leaves had a fresh agreeable smell, and Ladies would be apt to fancy a Tea made of them provided they were told how far it came, and at the same time were oblig'd to buy it very Dear."

"My Landlady received us with a grim Sort of welcome which I did not expect, since I brought her Husband back in good Health, tho' perhaps that might be the Reason."

"It had rained so little for many weeks that the Naides had hardly Water enough left to wash their Faces."

The writer gives a very spirited description of the house of Colonel Spottswood, showing a luxury hardly to be expected in such a remote plantation in a new colony and new world.

"Mrs. Spotswood received her old Acquaintance with many a gracious Smile. I was carry'd into a Room elegantly set off with Pier Glasses, the largest of which came soon after to an odd Misfortune. Amongst the favorite Animals that cheer'd this Lady's Solitude, a Brace of Tame Deer ran familiarly about the House and one of them came to stare at me as a Stranger. But unluckily Spying his own Figure in the Glass, he made a Spring over the Tea Table that stood under it, and shatter'd the Glass to pieces; and falling back upon the Tea Table made a terrible Fracas among the China. This Exploit was so sudden and accompany'd with such a Noise that it surpriz'd me and perfectly frighten'd Mrs. Spotswood. But 'twas worth all the Damage to shew the Moderation and good Humour with which she bore this Disaster. In the Evening the noble Colo. came home from his Mines, who saluted me very civilly, and Mrs. Spotswood's Sister, Miss Theky, who had been to meet him en Cavalier, was so kind too as to bid me welcome. We talkt over a Legend of Old Storys, supp'd about 9, and then prattled with the Ladys till 'twas time for a Travellour to retire."

We may well reprint this posthumous testimony to the amiability of a colonial dame who in such a wilderness could meet the destruction of her beautiful pier glass and tea equipage with "moderation and good humour."

The best pages of these journals are those which tell of the Virginia colonel himself; he enters into very candid personal detail in a manner which at once reminds the reader of Pepys and his diary. Byrd had the same fresh-springing and frank interest in "the Fair Sex" which was ever displayed by the great English diarist; but he had also a devoted love for his wife and children. His pages have no grossness save the inevitable free-and-easy speaking of the life and literature of his day, — the free speaking of Franklin; and indeed he equals Franklin in his art of writing forceful, lucid, and charming English. The settlers of Virginia and New York, albeit they were men of culture and parts, seldom kept diaries, nor did

* The Writings of "Colonel William Byrd of Westover in Virginia Esqr." Edited by John Spencer Bassett. Illustrated. New York: Doubleday, Page & Co.

they write ample or many letters. New England Puritans delighted in committing their sentiments to paper, especially the depths of their religious life, hence we have many records to con to learn of early days in New England; but Virginia life in contemporary years would have little original personal record were it not for these truly valuable manuscripts of William Byrd, which Professor Moses Coit Tyler has termed "one of the most delightful literary legacies which that age has handed down to us."

The carefully worded epitaph engraved upon Byrd's tomb presents the best epitome of his life. From it we learn of the ample fortune he inherited from a father of the same name, who was a prosperous trader, planter, and politician, and founder of that noble estate, Westover-on-the-James; we hear of his education in England, and his intimacy there with folk of knowledge, wit, high birth, and public station. We learn of his further education in the Low Countries and France; and then of his career of success in his native land, where he became Receiver-General, was for thirty-seven years a member of the Council, and finally became its President. He was a man of pleasure, as his writings plainly show; and though the epitaph pronounces him a "splendid Economist," the records of his life scarcely prove this, — at least in any sense of the word "economy" which we now recognize. His intimacy with the Earl of Orrery, and his election to the Royal Society, kept him in touch with many things of scholarly interest in England. He married two wives, whom he dearly loved, and had several children; one was "Beautiful Evelyn Byrd," whose name has of late appeared in more than one historical tale, — notably in Miss Johnston's "Audrey."

The pages of William Byrd's Journals show a distinct scholarliness, — and especially a familiarity with the natural history of all lands. They evince, too, a capacity for intelligent comparison, and for drawing of useful and interesting deductions from what he saw. His observations are stated without pedantry, in a simple mode of assertion which is not only pleasing but convincing. Byrd was a skilled botanist, with a great love of flowers and trees; he made constant study of the curative qualities of the wild plants he found, eagerly inquiring of the Indians, and experimenting on his patient friends, both savage and civilized. Like many of his neighbors in Virginia, he thus acquired considerable skill in medicine. He corresponded with such famous botanists as Mark Catesby and Sir Hans Sloane, and his library gives evidence of his love and study of medicine and medicinal plants. He had an entire book-case of medical and pathological works, — pharmacopœias, dispensatories, herbals, and botanies, and two hundred or more books on special diseases or special treatments of disease. He was therefore far better equipped, and probably far more experienced, than the regular practitioners of medicine in the Virginian colony.

Of what he called "French Books of Entertainment," Colonel Byrd had a charming collection, — one that would to-day be deemed well-chosen and ample. Books of travel, history, and romance were plentiful upon his shelves, together with many volumes of divinity (as became a Christian gentleman of the Church of England), and a wonderfully good collection of "Classicks." There were, in all, over four thousand volumes, — the best editions in the best bindings; and kept in twenty-three handsome book-cases of carved walnut. These books were sold in 1777.

The estate of twenty-six thousand acres which William Byrd inherited from his father did not long satisfy a man in whose veins burned the land-fever common to all Virginia colonists. He hungered for the vast tracts of river land which he saw during his survey of the Dividing Line in 1728, and he soon acquired twenty thousand acres of the "Land of Eden" described in his second monograph. Mile after mile was added, till at his death he owned over one hundred and seventy thousand acres of the best land in Virginia. He planned to establish colonies on these extensive possessions, — one a colony of thrifty Swiss settlers; but this scheme was never accomplished.

The impression made upon us of the author of these journals is that of an intelligent gentleman and a kindly friend. A sensible man, too, he must have been, never running to extremes, nor credulously accepting everything told him; a pleasant companion of unvarying good temper and cheerfulness, under privations and annoyances which must have been hard for one of his temperament and breeding to bear. This tribute of appreciation we give to the journal-keeper; though the journal itself rather than its writer is of consideration to us to-day. But we can never, even after two centuries, wholly disassociate an author from his work.

In outward form this reprint of Colonel Byrd's writings is a truly elegant volume, of

suitable size and perfect paper and typography; and it is edited in the most satisfying manner. The introductory sketch of the Byrd family, and the ample yet concise notes, are precisely what the student (and the careless reader as well) can appreciate. It is not to be doubted that the editor, Mr. John Spencer Bassett, found his task a pleasant one, for he has impressed his enthusiasm and thoroughness upon his readers.

A reviewer must hesitate at too lavish praise of a book, especially if the author be living, lest it seem fulsome; but the interest in this volume as literature, and its value as history, are too absolute to admit of hesitation; it affords to critic and to reader that unusual treat — a book without a fault; and it is possessed of every positive virtue possible to a work of its nature.

ALICE MORSE EARLE.

THE JESUITS IN PARAGUAY.*

Of the countries which, in the sixteenth century, came into the possession of Spain through Papal Bulls, through the Treaty of Tordesillas, through discoveries, exploration, occupancy or settlement, the vast region surrounding the Rio de la Plata and its tributaries in South America was placed in a somewhat different category from all the others. The geological formation of this region was immediately seen to give no promise of rich goldmines as a reward for hardships most certainly to be endured by those who would take possession thereof; and after the search was abandoned for a waterway by which direct communication might be obtained with the west coast of the continent, the Spaniards — being not yet ready to appreciate the advantages the country offered for cattle and horse-raising — passed it by. There was nothing to attract adventurers save the facilities the country offered for those engaged in the nefarious pursuit of slave-catching. Consequently towns were few and unimportant.

That part of the country which bore the name of Paraguay was, early in the seventeenth century, an out-lying province of the Spanish Viceroyalty of Peru; and communication with Spain was about as easy as with the capital of the Viceroyalty. The government of that province was ill-regulated, and the character of the Spanish settlers far from admirable. Included within the Province was a region of indefinite extent, lying on both sides of the Tropic of Capricorn, and bearing then, as it does still, the name of El Gran Chaco. The Indians of the Chaco region were not like the Incas of Peru, but were of the nomadic Pampas tribes, the Guaranis being the most important.

When, early in the seventeenth century, Acquaviva, General of the Society of Jesuits, determined upon a remodeling of the system previously employed by his Order for the civilization and evangelization of the Indians, he selected Paraguay as a suitable ground for the trial of his chief experiment. Possibly the principal point in its favor was the paucity of Spanish population, which in every other part of the New World had run counter to the plans of the missionaries. Leaving only so many missionaries in other parts of the continent as were absolutely necessary, the members of his Order gathered the Indians from El Gran Chaco into towns or communal villages, called Reductions *(Reducciones)*, and taught them the simple arts of civilization and some of the rites and duties of the Christian religion.

Within thirty years this system embraced twenty Reductions, averaging a thousand families each. Later, there were forty-seven Reductions, in which 800,000 Indian families were being trained to habits of industry and good order; and the number was even far greater when, in 1767, the Jesuit system was replaced by another under which the missions rapidly declined, the villages were abandoned, the churches (some of them no mean specimens of architecture, we are assured) were left to decay, and the Indians went back to the wild life from which the Jesuits had with great difficulty previously won them.

In the century and a half of the Jesuit occupancy of this over-looked corner of the world, there was accumulated a wealth of historical material to which scant justice has hitherto been done. The Jesuit Reductions, as an experiment in social economics, have not received the attention they deserve. The few writers upon economic subjects who have referred to them at all, have presented such incomplete and contradictory views of the Jesuits' system as to destroy their value as illustrations. The annals of that period are filled with heroic names, and episodes of thrilling

* A VANISHED ARCADIA. Being Some Account of the Jesuits in Paraguay, 1607-1767. By R. B. Cunninghame Graham. With map. New York: The Macmillan Co.

interest, which it would be the glory of the historian to rescue from oblivion.

Mr. R. B. Cunninghame Graham, whose interests in Paraguay a quarter of a century ago appear to have been generally other than literary, claims no skill as a historiographer, yet evinces some very important qualities of the historian, in his work entitled "A Vanished Arcadia." He has an appreciation of the value of historical material; he is a close observer, and he has a keen sense of humor. His style is at times epigrammatic, he is inclined to indulge himself in sarcasm, and he finds in recent events in Africa analogies for events which his researches in Paraguayan affairs reveal. With sympathies for the Jesuits and their work awakened by viewing, in the course of his journeys in Paraguay, the ruins of the Reductions, he has pursued a thorough investigation of the history of the missions in the works of Spanish and French historians, annalists, and archivists. He finds a justification for the title he has chosen for his narrative of the Jesuit missions, in the happy Arcadian life which the Reductions inspired during their intervals of immunity from the incursions of slave-hunters, rival religious orders, or jealous government officials. At such times the happy neophytes were marshalled to their daily tasks by merry peals upon church-bells, and went to the fields in procession to the sound of music and headed by holy images. At mid-day they sang hymns, and enjoyed dinner and a siesta before resuming their work; and at sun-down they returned to their abodes in the village in procession, singing as they had gone forth in the morning. In their leisure hours they were regaled with church ceremonies, and an abundance of music, dancing, and merry-making.

It is upon the vanishing of this well-depicted Arcadia that the author lays the greatest stress. Not only does he narrate the circumstances attending the expulsion of the Jesuits from Paraguay in 1767, but he fully discusses, with no little show of indignation, the injustice of the treatment accorded to them.

The book is a valuable contribution to historical literature, and every reader must be grateful to the author for having rescued from oblivion the thrilling episodes he relates. It is not without its faults, however. Its index could have been more helpful if it had included more than a list of the capitalized proper names found upon each page, or even if it had included all of those. A few errors of dates are excusable after the author's apology therefor. The value of the book as a guide to the flora and fauna of the region of which he treats would have been enhanced if he had given some of the English equivalents of the Paraguayan names he uses so glibly. It seems strange that, in spite of all his careful research, he should be unable to explain that the name *Mamelucos* was given to the half-breed desperadoes of Brazil because of their resemblance to the Egyptian Mamelukes; and he might have told us that the term "Reduction" was applied to the Jesuit missions, because the Indians were therein reduced to order and civilization, — a picturesque choice of a word for such a use among a people whose minds were much absorbed by the process of reduction by which the precious metal was obtained from the ore.

ARTHUR HOWARD NOLL.

A CENTURY OF NEW ENGLAND ELOQUENCE.*

Ever since its foundation in 1805, "for friendship, charity, and mutual assistance," the New England Society of New York City — the first of its kind in America — has been accustomed to celebrate Forefathers' Day, generally with a banquet followed by toasts and the singing or recitation of original verses. Until 1857 the dinner was preceded by a public oration delivered by a distinguished member of the Society or an honored guest; and it is these speeches, together with one or two written since for special occasions, that Mr. Cephas Brainerd, a valued member of the Society, and his daughter have collected and edited. The result is two volumes of undoubted interest and significance. Together they contain, besides a picturesque account of the founding of the Society and an introductory sketch of each speaker, some twenty-five addresses by twenty-four gifted orators. The one name that appears twice is fitly that of Daniel Webster. Issued primarily for the Society, a century of whose yearly deliberations they record, these volumes address themselves to all who look back with pride to a Puritan ancestry, to those who love the resounding eloquence struck by a skilful hand from a great theme, and, further, to those who, believing that civic virtues and national ideals and responsibilities are as real

* THE NEW ENGLAND SOCIETY ORATIONS. Collected and edited by Cephas Brainerd and Eveline Warner Brainerd. In two volumes. New York: Published for the Society by The Century Co.

as individual ones, are sensible that it is after all only history with her suggestive questions and comparisons that can "make men wise."

The Puritans, of course, as main theme or point of departure, are the subject of every speech; and however well the reader may know his history of New England's colonization he can hardly fail to get here some new side light upon that heroic period of the nation's story. Among the earlier speakers, the first two of whom entitle their addresses sermons, the emphasis is upon the religious aspect of the Puritan movement, with the moral for the present generation sometimes unpleasantly obtrusive. In the later addresses the dispassionate historical tone prevails, and they are correspondingly more urbane, if no less pointed, as to present-day issues. For example, Dr. Gardiner Spring's famous "Tribute to New England" — the sermon for 1820 and the first that was preserved — deals with the divine leading behind the Puritan settlement and with the beneficent effect of that settlement on literature, on religious liberty and on the influence and extension of religion, in America. A sharp distinction is drawn between religious liberty and religious license, which, according to this Calvinistic divine, was being advocated by the Unitarians, who are represented as veritable wolves in the fold of truth. This was one of several addresses to evoke warm discussion, and the caustic reply drawn up by the outraged Unitarian minority is printed after the sermon. In sharp contrast is such an address as that of Dr. Storrs for 1857, which is direct, specific, and cogently pointed in its suggestions for a reversion to Puritan principles, but which is not barbed, and that in spite of the great controversy looming ahead.

The uniqueness of the Pilgrim fathers is perhaps the dominant historical note of the series. Never came settlers to any land against such overwhelming odds or with such strange motives. Never was a colonial government so nobly planned. And as their reasons for coming to America were strange, so were the results they sought to achieve in their colony altogether foreign, in their strong accent upon spirituality, to anything hitherto attempted. Other speakers prefer to go back of 1620 in order to trace the complicated course of events that differentiated the English reformation from the European and led to the ostracism of these Protestants of the Protestants from their English homes. Still others call attention to the influence upon the movement of the Geneva exiles, who had a chance to see a republican government in actual operation. A few speakers choose to consider the idiosyncrasies of the Puritans, — men as unique in their faults as in their virtues, — and to show the fallacies in the popular conception of the Pilgrims as sour-faced, iron-handed, hard-hearted bigots, whom happily their descendants have ceased to resemble. All seem to be agreed that New England is still, in some measure at least, representative of the Puritan spirit; and all unite in praising the part she has played in the making of the nation. But enough of generalities. It is the specific in these speeches that attracts; the detail that supports each familiar generalization that is of value. And for that the reader must go beyond a brief review to the book itself.

There is necessarily some repetition of thought in so long a series on a single theme, but one can easily see why the Society wished to publish all, if any, of the available addresses. Besides, there is not one that does not make its individual contribution to the whole, that does not reach towards the high standard set by such men as Webster, Storrs, and Evarts, Holmes, Hopkins, Curtis, Choate, and Emerson. Most of the orations have not been published before except in rare pamphlets; and merely as examples of forensic literature they are well worthy of the honor now paid them by the Society that called them forth.

Yet it is not as eloquent tributes to a vanished past that these orations are most vitally interesting, but rather as comments on their own time, as records of national progress through the century just ended, and as prophecies, warning yet hopeful, of the nation's future. Slavery, the great problem of the period, is touched upon by almost every speaker. At first it is handled with truly Puritanical sternness, then more guardedly, with a gentleness born of greater knowledge of the magnitude of the issue and the delicate position of the contestants, but with no less depth of feeling. This apparent growth of tolerance since 1820 and 1822, when the Unitarian controversy was raging bitterly, or even since 1842, when the dread of Catholic supremacy expressed itself in unmeasured terms, can scarcely be understood as a chance result due to the individual temperaments of the various speakers. It rather represents a general change of attitude, a recognition of the modern tenet that the foe's conviction may be as sincere and his motives as worthy as one's own, and that in

any case nothing is to be gained by ungraciously insisting that he is altogether in the wrong.

But to plume ourselves on the possession of this one virtue of tolerance in somewhat greater measure than our forefathers is to take but one, and that the smallest, view of a great theme. Not the little we might teach them, but the much that we should learn from them, and often have not, is the significant phase of the subject. And this is the unifying thread that runs through all these sermons and addresses and makes them of lasting value and real import for us, Puritans by descent it may be, but certainly heirs of the great heritage of the Puritans.

EDITH KELLOGG DUNTON.

RECENT BOOKS ON THE TRUST PROBLEM.*

A prominent Washington official well-known in statistical circles recently remarked, in a conversation, that "the people do not care a rap about trusts." Opposed to this rather effete summary of a great question are the numerous editorials, magazine articles, and books on the subject now coming from the public press. The three volumes reviewed in the present article reflect the seriousness of the problem and by no means bear out the indifference of the Washington official.

Fundamentally, the problem is the old one of monopoly, — and a very sharp distinction must be made between capital centralization and monopoly, so often confused in the present controversy. The first book, Le Rossignol's "Monopolies, Past and Present," both by title and contents gives evidence of careful thought on these essential points in the problem. The author of "Commercial Trusts," however, takes it for granted that the attack on capital is due to centralization when in reality it is a question, as already pointed out, of monopoly. It is, however, to Clark's "The Control of Trusts" that we must look for a definite programme in dealing with the questions involved in the trust.

About the word "monopoly," then, clusters much of the discussion. To it each of the three writers contributes a different definition. In "Monopolies, Past and Present" we are told that "a monopoly is the control of the supply or the demand of an economic good, by one person or a combination of persons, to such an extent that that person or combination of persons is able to control the price of the economic good." To this definition Mr. Dos Passos objects vigorously, declaring that a monopoly is "an exclusive privilege, resting in the hands of one person or corporation, to the exclusion of everybody else, and to comprehend a monopoly you must realize that there can exist no monopoly, unless it is exclusive"; which, if accepted, virtually excludes all monopoly discussion from the field of inquiry. We are still to look at the definition of the third writer, who puts it clearly and strongly, that "to dominate weak rivals and to prevent strong ones from appearing, is to perform the act and to take on the character of a monopoly." That this is after all the fighting interpretation of the term, rather than the control of prices alone, is borne out by the recent events in the celebrated Northern Pacific merger.

Three methods of solving the monopoly question and all that it involves are found in the *laissez faire* doctrine, socialism, and state regulation. Each has its advocates, the second lacking an exponent, however, in the trio of books under review. The "let alone" policy is vigorously maintained by the author of "Commercial Trusts," who says, "I claim that the natural laws of trade form a sufficient barrier to prevent or break up most commercial monopolies." Since exclusive possession is the essential element, no monopolies exist from his point of view. It is just here that Professor Clark parts company, if he may be said to have kept company at all, with the orator before the Industrial Commission. There is, on the contrary, always existent either actual or potential competition in every case of monopoly which cannot long continue without the aid of the state. Certain it is that we cannot rely upon the unaided forces of trade laws to prevent the abuses of monopoly. The *laissez faire* doctrine must give way to modern experience.

In just so far as we confuse centralization and monopoly will our drift be toward socialism; if the darkness of the present hides the benefits of private property and individual initiative, the more we shall look for state ownership as the only solution. Both the author of "Monopolies, Past and Present," who clearly shows that we are dealing with a very old

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*MONOPOLIES, PAST AND PRESENT. An Introductory Sketch. By James Edward Le Rossignol, Ph.D. New York: T. Y. Crowell & Co.

COMMERCIAL TRUSTS. The Growth and Rights of Aggregated Capital. By John R. Dos Passos. New York: G. P. Putnam's Sons.

THE CONTROL OF TRUSTS. An Argument in Favor of Curbing the Power of Monopoly by a Natural Method. By John Bates Clark. New York: The Macmillan Co.

problem in a new form, and the author of "The Control of Trusts" have brighter things than a *régime* of state socialism in store for us. They regard state control as the means of retaining the good in the modern system and eliminating the evils.

The thesis of Mr. Le Rossignol's book may be stated in the author's own words.

"The world moves in advancing cycles. First we have the monopolistic spirit of the Middle Ages. Then we have the competitive spirit of the industrial revolution. Again we pass into a period of monopoly and restriction of competition. In the first period we find public control and regulation of industry. In the second period we have the system of industrial liberty. May it not be that we are returning to a system of public control like and yet unlike that of ancient and mediæval times? The doctrine of the Canonists revive in the teachings of the modern Socialists. The ideals resume their sway over the human mind, new in form but old in spirit. As ever, they demand recognition, they call for realization."

It is is certainly pleasant to think that ideals are to predominate over commercialism. Just how this is to come about our author does not say, but in an able manner he points out the history, experience, dangers, and advantages of various forms of monopoly, ending his volume with the admonition that "there is no need for extreme haste."

A more positive programme is outlined in Professor Clark's little book, whose thesis is put in this way:

"Monopoly power that is increasing and restrictions that are diminishing in force point to a time when something will have to be done in defence of property rights, if not personal liberty. The measures that it is possible to take are not many, but we shall soon see what they are, and try to make a selection from among them. Even now we can discern the principle which must dominate a sound policy in dealing with trusts. That principle is, first of all, to keep competition alive."

But how is this result to be accomplished? Certainly not by the repeal of the tariff, advocated so noisily by the press of the day. The problem is by no means so easy as that. In many instances the tariff sustains not only the trust but the industry itself. In such cases competition, the fundamental principle of the thesis, is destroyed. In fact, so far as the independent producer is sustained by the tariff, it would be unwise to hastily remove it.

This view, then, maintains that tariff revision is an end to be secured, not a means of solving the trust problem. When once the monopolistic element is taken out of the trust it will be possible to do something with the tariff, otherwise an attack on the tariff throws the trust and the independent producers into the same rank under the fortunes of war. The great danger is that a corporation exacting a monopoly price at home may treat its export business as a secondary matter. To avoid this, monopoly power must be broken before a tariff war begins.

The number of steps necessary to such a procedure are not numerous, though difficult: First, protection of the investor; second, fair treatment of the independent producers by the railroads. This latter step will require pooling and government control. From Professor Clark's point of view the key to the solution lies in the fact that the independent producer is a natural protector of all the other threatened interests. To withdraw the tariff is to destroy him, to maintain the tariff for the time regulating railroad discriminations is to give him a chance to exist. Certainly Professor Clark's book has great value in the warning clearly pointed out against a wrong beginning.

All three of the writers believe in the trust as a form of organization. The question is, Can it not be deprived of its dangerous elements and made a source of advancement to the community? Professor Clark believes that this can be done.

FRANK L. MCVEY.

RECENT POETRY.*

When Mr. Thomas Hardy, a year or two ago, published a small volume of poems, no little surprise was felt that he should have concealed so long and so successfully the undeniable talent which was then revealed. For the volume had an arresting quality that few collections of poems possess, and an incisive way of laying bare the very heart of life that suggested the craft of the great masters. On the

*POEMS OF THE PAST AND THE PRESENT. By Thomas Hardy. New York: Harper & Brothers.

HAWTHORN AND LAVENDER, with Other Verses. By William Ernest Henley. New York: Harper & Brothers.

ULYSSES. A Drama in a Prologue and Three Acts. By Stephen Phillips. New York: The Macmillan Co.

POEMS. By Arthur Symons. In two volumes. New York: John Lane.

FROM THE HILLS OF DREAM. Threnodies, Songs, and Other Poems. By Fiona Macleod. Portland: Thomas B. Mosher.

LATER POEMS. By Alice Meynell. New York: John Lane.

POEMS. By Irenè Hardy. San Francisco: D. P. Elder & Morgan Shepard.

CALIFORNIA VIOLETS. A Book of Verse. By Grace Hibbard. San Francisco: A. M. Robertson.

THE WATCHERS OF THE HEARTH. By Benjamin Sledd. Boston: The Gorham Press.

THE SOUL-AT-ARMS, and Other Poems. By James Robinson Smith. Cambridgeport: Hazlitt & Seaward.

BRAMBLE BRAE. By Robert Bridges ("Droch"). New York: Charles Scribner's Sons.

LYRICS. By John Vance Cheney. Boston: C. C. Birchard & Co.

other hand, it was clearly the work of a man who cared little for technique, who was willing to ride roughshod over most of the canons of verse-rhetoric, and to whom the best will in the world could not attribute the gift of the singing voice. The recent appearance of Mr. Hardy's second and larger volume, entitled "Poems of the Past and the Present," justifies, with some slight modifications, these conclusions based upon the earlier collection, and at the same time deepens our respect for the intellect which is here at work. For it is as an intellectual force that this volume must be measured, if anything like justice is to be done it. Every one of these poems has something to say, and usually it is something so well worth saying that defects in the manner of the expression may fairly be overlooked. Mr. Hardy has an abundance of ideas; many of them are poetical ideas in the strictest sense, and all of them are ideas of the sort that come only to the man who has meditated deeply upon the most serious problems of human existence. An illustration may be introduced at this point of the discussion. From the Psalmist to the philosopher of Königsberg, the insignificance of earth and all the works of man when contrasted with the vastness of the creation has been a theme to provoke perplexed questionings and inspire an awful solemnity of soul. It is so big a theme that the small poet who ventures upon it is bound to be luckless, for the best he can offer will be but a weak solution of the idea. Yet Mr. Hardy can take so old an idea as this, and give it a restatement that is deeply impressive. The sonnet written "At a Lunar Eclipse" will, we believe, bear out this assertion.

"Thy Shadow, Earth, from Pole to Central Sea,
Now steals along upon the Moon's meek shine
In even monochrome and curving line
Of imperturbable serenity.

"How shall I link such sun-cast symmetry
With the torn troubled form I know as thine,
That profile, placid as a brow divine,
With continents of moil and misery?

"And can immense Mortality but throw
So small a shade, and Heaven's high human scheme
Be hemmed within the coasts yon arc implies?

"Is such the stellar gauge of earthly show,
Nation at war with nation, Brains that teem,
Heroes, and women fairer than the skies?"

Mr. Hardy is much preoccupied with the vanishing faiths of the past, and looks back with a certain wistfulness to the time when men could find consolation in what the clear intelligence of to-day must look upon as myth and baseless legend.

"In days when men had joy of war,
A God of Battles sped each mortal jar;
The peoples pledged him heart and hand,
From Israel's land to isles afar."

"I said to Love,
'It is not now as in old days
When men adored thee and thy ways
All else above;
Named thee the Boy, the Bright, the One
Who spread a heaven beneath the sun,"
I said to Love."

Mars and Eros are now no more, and with them the other gods have taken flight. One thinks of Schiller's plaint upon the same theme, but one misses the invincible optimism of Schiller, who could find new consolations in the newly awakened hopes of mankind, and in the revolutionary gospel of human brotherhood. Mr. Hardy's vision is too keen and his logic too relentless to permit him to resort to such anodynes. The bright new day that seemed to be dawning for mankind at the opening of the nineteenth century was overhung with darkness at the close of that century. How it seemed to Mr. Hardy just as the century was going out may be gathered from this "Christmas Ghost Story" of 1899:

"South of the Line, inland from far Durban,
A mouldering soldier lies — your countryman.
Awry and doubled up are his gray bones,
And on the breeze his puzzled phantom moans
Nightly to clear Canopus: 'I would know
By whom and when the All-Earth-gladdening Law
Of Peace, brought in by that Man Crucified,
Was ruled to be inept, and set aside?
And what of logic or of truth appears
In tacking "Anno Domini" to the years?
Near twenty-hundred liveried thus have hied,
But tarries yet the Cause for which He died.'"

Mr. Hardy comes very near to being a pessimist. This word is so often misapplied — to impatient idealists of the Ibsen type, for example, who indignantly scourge the profaners of the Temple for its more speedy cleansing — that we hesitate to use it, but of Mr. Hardy it must be said that he discerns but slight hope for the future of the race. He comes no nearer to such a vision of promise than in the doubtful prophecy of these lines:

"When shall the saner softer politics
Whereof we dream have play in each proud land,
And patriotism, grown Godlike, scorn to stand
Bondslave to realms, but circle earth and seas?"

Even the qualified hopefulness of this suggestion is rarely met with. The spirit of the poet's own relentless motto,

"Let there be truth at last,
Even if despair,"

urges his thought implacably to the absolute pessimism of such a poem as "His Immortality," or of such a stanza as this concluding one of "De Profundis":

"Black is night's cope;
But death will not appal
One who, past doubtings all,
Waits in unhope."

Meanwhile, allowing the question of the future to be just barely debatable, the present is clearly out of joint. The group of war-poems, one of which has just been quoted, makes the poet's opinion clear enough, and it is still further enforced by a revery at Lausanne, in which the spirit of the historian to whom the place is consecrated puts these questions:

"'How fares the Truth now? — Ill?
— Do pens but slily further her advance?
May one not speed her but in phrase askance?
Do scribes aver the Comic to be Reverend still?

"'Still rule those minds on earth
At whom sage Milton's wormwood words were hurled:
"*Truth like a bastard comes into the world*
Never without ill-fame to him who gives her birth"?'"

In all the rhetorical armory of Mr. Hardy irony is the weapon most frequently and effectively used. In this volume examples are not far to seek, and they vary from what is unrelieved tragedy to what is merely pathos tingod with melancholy. Our example shall be of the less poignant sort, taken from the poem on the Pyramid of Cestius.

"Who, then, was Cestius,
And what is he to me?—
Amid thick thoughts and memories multitudinous
One thought alone brings he.

"I can recall no word
Of anything he did;
For me he is a man who died and was interred
To leave a pyramid.

"Whose purpose was exprest
Not with its first design,
Nor till, far down in time, beside it found their rest
Two countrymen of mine."

Taken as a whole, this volume of Mr. Hardy's poems makes an important contribution to our literature. This is due to its thought rather than to its expression, to its weight rather than to its grace, for the author is weighty even when he essays the triolet and the villanelle. The dates attached to some of these poems indicate that the author has been writing verse for many years past, and that his new departure is in their publication, not in their composition.

Mr. Henley is unmistakably endowed with the lyric gift, although he takes delight in ragged and robustious measures. His songs are more suggestive of the blare of trumpets than of the tinkling of lutes, yet they are nevertheless songs. Fancies are not for this singer, who is content with nothing less than a revelation of the very core of passion, as, for example, in this striking set of couplets:

"Love, which is Lust, is the Lamp in the Tomb.
Love, which is Lust, is the Call from the Gloom.

"Love, which is Lust, is the Main of Desire.
Love, which is Lust, is the Centric Fire.

"So man and woman will keep their trust,
Till the very Springs of the Sea run dust.

"Yes, each with the other will lose and win,
Till the very Sides of the Grave fall in.

"For the strife of Love 's the abysmal strife,
And the word of Love is the Word of Life.

"And they that go with the Word unsaid,
Though they seem of the living, are damned and dead."

There is nothing of sentimental pallor in such verse as this, but rich color as of wine, and heat as of the orb of day. It is not often that Mr. Henley works in tints as neutral as those of the following lovely lines.

"The downs, like uplands in Eden,
Gleam in an afterglow
Like a rose-world ruining earthwards—
Mystical, wistful, slow!

"Near and afar in the leafage,
That last glad call to the nest!
And the thought of you hangs and triumphs
With Hesper low in the west!

"Till the song and the light and the colour,
The passion of earth and sky,
Are blent in a rapture of boding
Of the death we should one day die."

These two songs represent perhaps the extremes of the collection called "Hawthorn and Lavender," which is a real addition to the English lyric treasury. The "London Types" that follow are more like the racy earlier work of Mr. Henley. In the form of the Shakespearian sonnet they depict such figures as the bus driver, the hawker, and the sandwich man. The barmaid is thus described:

"Her head 's a work of art, and, if her eyes
Be tired and ignorant, she has a waist;
Cheaply the Mode she shadows; and she tries
From penny novels to amend her taste;
And, having mopped the zinc for certain years,
And faced the gas, she fades and disappears."

Finally, Mr. Henley's volume gives us a group of "Epicedia," which includes his magnificent tribute "Reginæ Dilectissimæ Victoriæ," than which no nobler song was evoked by the death of the Queen.

"Think, when she passed,
Think what a pageant of immortal acts,
Done in the unapproachable face
Of time by the high, transcending human mind,
Shone and acclaimed
And triumphed in her advent! Think of the ghosts,
Think of the mighty ghosts: soldiers and priests,
Artists and captains of discovery,
God's chosen, His adventurers up the heights
Of thought and deed—how many of them that led
The forlorn hopes of the World!—
Her peers and servants, made the air
Of her death-chamber glorious! Think how they thronged
About her bed, and with what pride
They took this sister-ghost
Tenderly into the night!"

From this high level of superb imaginative utterance the whole long poem does not for a moment decline. Here is the voice of a laureate by divine right, needing no official distinction for its recognition. As Browning said, "Why crown whom Zeus hath crowned in soul before?" Among these commemorative pieces, the sonnet dedicated to the memory of Thomas Edward Brown, is so truthful a portrait as well as so beautiful a poem that it must be reproduced.

"He looked half-parson and half-skipper: a quaint,
Beautiful blend, with blue eyes good to see,
And old-world whiskers. You found him cynic, saint,
Salt, humourist, Christian, poet; with a free,
Far-glancing, luminous utterance; and a heart
Large as St. Francis's: withal a brain
Stored with experience, letters, fancy, art,
And scored with runes of human joy and pain.
Till six-and-sixty years he used his gift,
His gift unparalleled, of laughter and tears,
And left the world a high-piled, golden drift
Of verse: to grow more golden with the years,
Till the Great Silence fallen upon his ways
Break into Song, and he that had Love have Praise."

The volume that offers all these things, and many more of equal beauty, is a gift indeed.

To bend the bow of Ulysses, to take up once more the most pathetic and human of Greek tales, to restore the figure that Homer clothed with thought and wisdom, that Dante and Tennyson invested with new attributes of spiritual mystery — this has been the latest task of Mr. Stephen Phillips, and it falls fairly within the reach of his powers. Not an original poet, he has shown himself to be an imitative poet of remarkable parts, and particularly, both in his "Herod" and his "Paolo and Francesca," he has exhibited the capacity for reviving and fashioning in modern guise the old-world story about which the emotion of centuries has gradually collected. For a poet of his talent the selection of a subject is half the battle, and he has been as happy in his selection of the Ithacan wanderer as he was in his selection of the lovers of Rimini. "Ulysses" is a drama in a prologue and three acts. It is not Homer alone that the drama recalls, for Mr. Phillips is eclectic in his method, and no little of his inspiration in the present case has come from Germanic sources. The prologue is an echo of the "Prolog im Himmel" of "Faust," and in the first act — the parting from Calypso — there is not a little of the feeling of Tannhäuser in the Venusberg. The prologue is a distinctly unfortunate invention or imitation. The deep irony of Goethe's pantheon is missing, and we have instead such lumbering humor as the defence of Zeus, when twitted with his own escapades for the purposes of arousing his sympathies in behalf of the hero held captive in Ogygia.

"'Tis time that earthly women had their share
In this large bosom's universal care,
That Danaë, Leda, Leto, all had place
In my most broad beneficent embrace:
True that we gods who on Olympus dwell
With mortal passion sympathize too well."

We are glad to get past this luckless attempt at the serio-comic, and into the entirely serious tale of the hero. What is probably the finest passage of the poem is the outburst of Ulysses when he declares himself to Calypso.

"Then have the truth; I speak as a man speaks;
Pour out my heart like treasure at your feet.
This odorous amorous isle of violets,
That leans all leaves into the glassy deep,
With brooding music over noontide moss,
And low dirge of the lily-swinging bee,—
Then stars like opening eyes on closing flowers,—
Palls on my heart. Ah, God! that I might see
Gaunt Ithaca stand up out of the surge,
Yon lashed and streaming rocks, and sobbing crags,
The screaming gull and the wild-flying cloud: —
To see far off the smoke of my own hearth,
To smell far out the glebe of my own farms,
To spring alive upon her precipices,
And hurl the singing spear into the air;
To scoop the mountain torrent in my hand,
And plunge into the midnight of her pines;
To look into the eyes of her who bore me,
And clasp his knees who 'gat me in his joy,
Prove if my son be like my dream of him.
We two have played and tossed each other words;
Goddess and mortal we have met and kissed.
Now am I mad for silence and for tears,
For the earthly voice that breaks at earthly ills,
The mortal hands that make and smooth the bed.
I am an-hungered for that human breast,
That bosom a sweet hive of memories —
There, there to lay my head before I die,
There, there to be, there only, there at last!"

The second act is the descent into hell, and the third the return to Ithaca. This last act has all the familiar incidents of the swineherd, the nurse who recognizes her master by the boar's scar, the insolent mockery of the old man by the suitors, the sign of Athena, and the palace become a slaughter-house. This part of the story tells itself, and commands, as it has done for three thousand years, the rapt attention and the responsive tears of those to whom it is told. When the eyes grow dim as one pathetic incident after another is unfolded, it is to Homer that their tribute is paid rather than to Mr. Phillips, yet we would not be grudging of our admiration for the skill with which the English poet has made use of the material thus brought to his hand. He has made a poem that may be read (except for the prologue) with unalloyed satisfaction, and he has at the same time written a play that deserves to hold the stage, not merely as a dramatic curiosity, but as a permanent addition to the serious repertory of a regenerated English drama.

Six collections of verse in thirteen years is the record of Mr. Arthur Symons. The sixth collection, entitled "The Loom of Dreams," added to a reissue of all that the author cares to preserve out of the other five, is given us in the two volumes of "Poems" now published. The occasion is consequently fitting to say a few words concerning the entire poetical product of this talented writer, rather than merely to give an example of his latest work. Mr. Symons is clearly a poet who will have to be reckoned with in future estimates of the recent period, by virtue of the exquisite delicacy and sensibility of a portion of his work, rather than by virtue of any special message or inspiration that may be gathered from his work as a whole. Considered as a whole, indeed, that work is so alien to English ideals of beauty and of conduct that it must be regarded as a "sport" rather than as a natural blossoming of English speech. Its frank sensuality and its morbid eroticism are characteristics reflected from the French *décadents* — from Baudelaire and Verlaine — rather than illustrations of the noble spiritual tradition of Shelley and Wordsworth and Tennyson. Mr. Symons remains in successive volumes, and with consistent purpose, what Rossetti and Browning and Mr. Swinburne were at moments only, the poet of the flesh. We forgive this trait in Rossetti on the score of his Italian blood and his marvellous artistry; we forgive it in Browning because it was coupled with robust intellectual vigor; we forgive it in Mr. Swinburne because it was only a passing phase — a boyish fling — redeemed a hundred times over by the exaltation of the spirit which is Mr. Swinburne's most marked quality. But the Puritan in us can hardly forgive a man who year

after year plays upon the strings of sense, and runs the whole gamut of carnal passion until, satiety being achieved, he can find no nobler refuge than a nauseating mixture of faint sensuality and religious mysticism. As long as he can hold to it, the motto of his song seems to be that of these lines from "Liber Amoris" — lines that derive directly from Baudelaire:

> "What's virtue, Bianca? Have we not
> Agreed the word should be forgot,
> That ours be every dear device
> And all the subtleties of vice,
> And, in diverse imaginings,
> The savour of forbidden things,"

Our quotation must close abruptly with the comma, because what follows is unfit for decent print. But even this sort of thing is better than the mawkish religiosity of the mood that succeeds.

> "O Most High! I will pray, look down through the seven
> Passionate veils of heaven,
> Out of eternal peace, where the world's desire
> Enfolds thee in veils of fire;
> Holy of Holies, the immaculate Lamb,
> Behold me, the thing I am!
> I, the redeemed of thy blood, the bought with a price,
> The reward of thy sacrifice,
> I, who walk with thy saints in a robe of white,
> And who worship thee day and night,
> Behold me, the thing I am, and do thou beat back
> These feet that burn on my track."

The feet are those of the dogs of sensual desire, but there is no real repentance in the prayer, only a subtler form of the self-indulgence that has brought this pitiful soul to so pitiful a pass. The unwholesome character of these poems by Mr. Symons has to be emphasized because their verbal magic is potent to charm even when they glorify what is most base in human nature. How pure and true a poet Mr. Symons can be at his best may be illustrated by these lovely verses written at Montserrat:

> "Peace waits among the hills;
> I have drunk peace,
> Here, where the blue air fills
> The great cup of the hills,
> And fills with peace.
>
> "Between the earth and sky,
> I have seen the earth
> Like a dark cloud go by,
> And fade out of the sky;
> There was no more earth.
>
> "Here, where the Holy Graal
> Brought secret light
> Once, from beyond the veil,
> I, seeing no Holy Graal,
> See divine light.
>
> "Light fills the hills with God,
> Wind with his breath,
> And here, in his abode,
> Light, wind, and air praise God,
> And this poor breath."

One more lyric, representing the author's latest work, must be quoted. It is called "The Crying of Water."

> "O water, voice of my heart, crying in the sand,
> All night long crying with a mournful cry,
> As I lie and listen, and cannot understand
> The voice of my heart in my side or the voice of the sea,
> O water, crying for rest, is it I, is it I?
> All night long the water is crying to me.
>
> "Unresting water, there shall never be rest
> Till the last moon droop and the last tide fail,
> And the fire of the end begin to burn in the west;
> And the heart shall be weary and wonder and cry like the sea,
> All life long crying without avail,
> As the water all night long is crying to me."

This seems to us one of the most beautiful things in English song; its tender pathos is fairly matched by the subtle music of the verse, and the result is quite beyond criticism. A very slender sheaf of such verse as this would outweigh all the contents of these two substantial volumes.

In the metrical freedom as well as in the natural imagery of the later work of Mr. Symons the attentive ear may catch echoes, not alone of Verlaine and his fellows, but also of the neo-Celtic movement in English poetry. Let us set by the side of the poem last quoted this stanza by another writer:

> "O sands of my heart, what wind moans low along thy shadowy shore?
> Is that the deep sea-heart I hear with the dying sob at its core?
> Each dim lost wave that lapses is like a closing door:
> 'Tis closing doors they hear at last who soon shall hear no more,
> Who soon shall hear no more."

The two poems might have been written by the same hand, yet the one just illustrated is the work, not of Mr. Arthur Symons, but of Miss "Fiona Macleod." We take it from a recent selection of her songs, containing pieces both old and new, and entitled "From the Hills of Dream." Having made the one extract for the purpose of indicating a parallelism of sentiment and artistic method, we we will make one more for the sake of its own sheer loveliness.

> "Dim face of Beauty haunting all the world,
> Fair face of Beauty all too fair to see,
> Where the lost stars adown the heavens are hurled,
> There, there alone for thee
> May white peace be.
>
> "For here where all the dreams of men are whirled
> Like sere torn leaves of autumn to and fro,
> There is no place for thee in all the world,
> Who driftest as a star,
> Beyond, afar.
>
> "Beauty, sad face of Beauty, Mystery, Wonder,
> What are these dreams to foolish babbling men —
> Who cry with little noises 'neath the thunders
> Of ages ground to sand,
> To a little sand."

Simplicity of diction, subtlety of thought, and absolute sincerity are the qualities which give distinction to the poetry of Mrs. Alice Meynell. She publishes little because she is too severe a censor of her own work to allow it to stream forth unrestrained. Her own artistic conscience must be satisfied, and then the reader may say what he will. Her "Later Poems" constitute a volume even more slender than the earlier "Poems" that won the applause of such critics as Ruskin, Rossetti, and

Patmore. They include nothing quite equal to "Renouncement" and one or two other pieces of the earlier collection, but it is also true that they contain nothing that we would willingly spare. We quote "A Dead Harvest," one of the most exquisite of them all.

"Along the graceless grass of town
They rake the rows of red and brown,
Dead leaves, unlike the rows of hay,
Delicate, neither gold nor grey,
Raked long ago and far away.

"A narrow silence in the park;
Between the lights a narrow dark.
One street rolls on the north, and one,
Muffled, upon the south doth run.
Amid the mist the work is done.

"A futile crop; for it the fire
Smoulders, and, for a stack, a pyre.
So go the town's lives on the breeze,
Even as the sheddings of the trees;
Bosom nor barn is filled with these."

There are less than a score of pieces altogether, but they are of precious metal, almost without alloy.

Mrs. Meynell has spent the past winter in California, and has doubtless learned, among other things surprising to an Englishwoman, that the Pacific Coast has a stimulating intellectual atmosphere as well as a tonic physical climate. The number of far Western books that compel attention is rapidly increasing from year to year, and presages a possible future in which the region which the late Charles Dudley Warner called "our Italy" may charm us by art as it now charms us by nature. The volume of "Poems" by Miss Irenè Hardy has much of the characteristic Western breeziness and originality so attractive to the jaded senses of the older civilizations, yet it offers work which is by no means lawless in form, and which maintains the tradition of good English verse. We might emphasize its local coloring by a series of extracts, but prefer, on the whole, to find our illustrative example in a piece which savors of no time or place. It is a sonnet on the sonnet, which is a peculiarly difficult thing to write well enough to arouse more than a languid interest. Miss Hardy has done this difficult thing, as these lines attest:

"The sonnet is the violet of song,
A flower that springs responsive to the rain
Of tears, or to the heart when under strain
Of joy so deep that silence would do wrong
To life and love; then lyric phrases throng
The thought, intoning, rise and fall, — again,
Again, — like evening bells in low refrain,
As if the words the passion would prolong.
O thou that seekest to make this little flower
Bloom in thy garden-plot of poesy,
Behold how dear it was to laureate Kings
And plant thou, too, in sacred earth and bower;
And men shall love thee in the years to be
As one who loved and cherished loveliest things."

The "Ode for Forefathers' Day" which closes Miss Hardy's volume is peculiarly interesting as the tribute of a Western writer to the idealism upon which our nation was founded. It is also a noble poem, from which we gladly quote.

"As Homer saw the Prospect Wide, nor knew
The bounds by Nature set, nor dreamed nor thought to dream
How great man's mind should one day make it seem,
The Pilgrim Heroes, from their mount of vision, drew,
With eye of faith a far perspective, true
To God-given promise, yet to them too dim
For all surmise, except obedience to Him.
In a land they did not know, transplanted side by side,
Their love and hope and faith, these three, till now abide."

Another book of verse from the same far Western country is called "California Violets," and is the work of Miss Grace Hibbard. The title is aptly chosen, for modesty and dewy freshness are proper words to describe these unpretending lyrics. "A White Chrysanthemum" is a typical example.

"Last night beside my hearthstone
She sat in snowy dress;
The firelight touched her golden hair
With many a fond caress.

"She wore white autumn flowers,
Like frozen stars they seemed;
One flower she left, else I should think
Of angels I had dreamed."

Some verses on "The Man without the Hoe" are worth mentioning.

"No flights of fancy are his,
No flutterings up to the stars;
No beating of feeble hands
Upon Fate's unyielding bars.

"Sing not of chains unto him,
To the man who holds the hoe,
For mighty 's his brawny arm,
And powerful to o'erthrow.

"But pity, your pity, I crave,
For the man without the hoe.
Slender fingers, blue-veined brow,
Oh, many such one you know."

"The Arcadian Library" is a new series of small volumes of verse, and "The Watchers of the Hearth," by Mr. Benjamin Sledd, is the first volume. Mr. Sledd's verses are of the gentle contemplative sort, marked by an instinctive refinement, breathing a tempered melancholy and a delicate pathos. "The Wraith of Roanoke" is a good example.

"Like a mist of the sea at morn it comes,
Gliding among the fisher-homes, —
The vision of a woman fair;
And every eye beholds her there
Above the topmost dune,
With fluttering robe and streaming hair,
Seaward gazing in dumb despair,
Like one who begs of the waves a boon.

"Lone ghost, of the daring few who came
And, passing, left but a tree-carved name
And the mystery of Croatan:
And out of our country's dawning years
I hear the weeping of woman's tears:
With a woman's eyes I dimly scan
Day after day the far blue verge,
And pray of the loud unpitying surge,
And every wind of heaven, to urge
The sails that alone can succor her fate, —
The wigwam dark and the savage mate,
The love more cruel than cruelest hate, —
Still burns on her cheek that fierce hot breath, —
And the shame too bitter to hide in death."

The following exquisite descriptive bit must be added before taking leave of Mr. Sledd:

"Over the summer lands,
The blossoming clouds float by,—
Pure lilies flung from angel hands
On the broad blue deep of the sky;
Or caught on the mountain strands
In restless heaps they lie."

"The Soul-at-Arms and Other Poems," by Mr. James Robinson Smith, is a volume not unlike the preceding one in sentiment and refinement, although perhaps dealing with a more abstract order of ideas. But, however philosophical the burden of these verses, there is nearly always something to bring them into direct touch with concrete human life. This touch is more evident than usual in the following sonnet, with its impressive ethical lesson:

"The streets were angry on that starless night
With people hungry for their daily bread.
I stood confounded, till, above my head,
A pale-lit window drew me to its height.
A man was bending near a candle-light,
And when I asked him what he did, he said,
'Beside my wish for eating and my bed,
I make me learn a little English right.'
The crowd stood cursing its inhuman fate,
Or sat contented in its misery,
While he, as poor as they and starving, late
And early steers his chosen destiny.
We are what we set out for, and the great
And blest of old are with us as we try."

The sonnet and the quatrain are Mr. Smith's favorite forms, and the latter deserves illustration no less than the former.

"His better words are lonely as his ways,
Though human friendship is his great desire.
He dreams of olive peace through precious days,
But finds contentment in consuming fire."

Mr. Robert Bridges is known to a wide circle of readers as the pungent commentator upon books and manners who enlivens the pages of "Life." That he can turn a neat bit of verse is also fairly well known, although the extent of his versifying, as revealed by his newly-published "Bramble Brae," may prove to some a surprise. He courts the occasional, personal, or bookish muse, for the most part, although he sometimes resorts to the more general inspirations of natural beauty and the tender sentiment of the common human relations. His highest strain is reached in such a poem as "A Toast to Our Native Land."

"Huge yet alert, irascible yet strong,
We make our fitful way 'mid right and wrong.
One time we pour out millions to be free,
Then rashly sweep an empire from the sea!
One time we strike the shackles from the slaves,
And then, quiescent, we are ruled by knaves.
Often we rudely break restraining bars,
And confidently reach out toward the stars.

"Yet under all these flows a hidden stream
Sprung from the Rock of Freedom, the great dream
Of Washington and Franklin, men of old
Who knew that freedom is not bought with gold.
This is the Land we love, our heritage,
Strange mixture of the gross and fine, yet sage
And full of promise—destined to be great.
Drink to our Native Land! God Bless the State!"

We have often thought (and said) that some of the best of literary criticism is written in verse, and certain of the pieces by Mr. Bridges "Written in Books" would serve well to illustrate the proposition.

"Here is a forest tangle—
Rank weeds, luxuriant ferns, and giant trees,
All in a hoarse-voiced wrangle,
With creaking branches swaying in the breeze.
But if you care to listen,
Above the noise you'll hear the piping of a bird,
Gay feathers in the tree-tops glisten,
And over all the sweetest music ever heard."

One does not have to think long before realizing that this is a description of Mr. George Meredith's poetry. We will leave our readers to guess which particular sensational novelist of the day is described in the following couplet:

"He sits in a sea-green grotto with a bucket of lurid paint,
And draws the Thing as it isn't for the God of Things as they ain't!"

Mr. John Vance Cheney has a subtle lyrical gift, although we have sometimes thought that he exercised it too frequently or on too slight occasion. We do not have this thought in turning over the volume which he quite simply calls "Lyrics," for this volume is a selection from the best material of its predecessors, supplemented by a few poems now published for the first time. Being a selection only from a much larger mass of material, this volume has a high average quality, and should notably enhance Mr. Cheney's reputation. The nature-lyric is the species of composition which he most affects, and here is one of half a hundred examples.

"Mute the ferny woodland ways,
Hushed the merry meadow-lays;
Stillness all and heavy haze
Of the charmèd August days.
In the hollow, on the steep,
Dwells a silence long and deep;
Not the smallest whisper, now,
Of the secrets of the bough;
In his glory hid, alone,
Sits the hill god on his throne."

"No great thing," the reader may say, and the reply must be, "Certainly not"—yet there is an elusive music in the lines that makes them seem very charming. With what gravity and justice of view Mr. Cheney can handle a more serious theme may be well illustrated by his lines on the death of the Queen.

"Answer the cabin and the hunting-shed
The voice of mourning in the royal halls;
The shadow crawls upon the crownèd head,
From out her palsied hand the sceptre falls.
So. Wrap her in the banner from her walls;
The word of sorrow, why should it be said?
Hark! up and down the earth gray honor calls,
And the long glories gather round her bed.
Through all the years her people have been fed,
Yea, the wild ox has fatted in her stalls;
To islands of the sea her lines have spread,
Proud sons of song have sung her madrigals.
Come, robe her not in white, and stand and weep;
Wrap round the banner-fold, and let her sleep."

It is interesting to place this tribute to the august shade of Victoria beside the tribute, more impassioned, but not more sincere, quoted from one of the Queen's own subjects in an earlier section of this review.

WILLIAM MORTON PAYNE.

Briefs on New Books.

An historian of British India.

The death, on February 6, 1900, of Sir William Wilson Hunter, deprived England of one of those builders of colonial empire to whose energies the nation owes much of her present greatness. Hunter's life, as portrayed by Mr. F. H. Skrine, exhibits a man of superior ability, with high purposes not unmixed with great personal ambition, gifted as a writer and rarely qualified as an organizer. His career may be divided logically into three distinct epochs. Born in 1840, in Scotland, equipped with a satisfactory education, he had to carve out his own fortune, and with characteristic energy he sought and won in open competition a modest place in the civil service of India. From 1862 to 1887 he remained with the Indian government, advancing step by step from a minor position to that of chief of the department of statistics and publication. His genius lay in the direction of literary presentation, and to his pen, more than to that of any other, Englishmen are indebted for a knowledge and appreciation of the vital conditions of Indian government. His monumental work, "The Imperial Gazeteer of India," furnished a fund of information unsurpassed in its time as an example of useful statistical compilation. This was, however, but one of his many activities; for not only was he an efficient worker in ordinary departmental administration, but he was constantly occupied in historical studies of Indian states and peoples, in the publication of books resulting from these studies, in the weekly production of leading articles for at least two papers in India, and in correspondence with London journals. His articles for the press are numberless, while of printed works some twenty complete volumes of descriptive writing and thirty-eight volumes of statistics testify to the intensive energy of the man. In 1883 Hunter returned to England, and immediately became an authority at home upon Indian questions, filling the position of an expert in this field for "The Times." Besides many biographies and histories written or edited in this last period, he had entered upon the preparation of a history of British India, of which the first volume was printed two years ago, and he was at work upon the second at the time of his death. Judging from the first volume, it is not too much to say that had he been permitted to complete the "British India" he would have ranked as one of the great historians of modern times, not perhaps in the way of detailed scientific examination, but in the power to grasp great causes and great movements, and in the ability to portray them in attractive form. Mr. Skrine's biography of Hunter is not impartial, and it is not scientific. The author was in a certain way a *protégé* of Hunter's, and is not free to adopt a critical attitude. Hunter, like other strong men, made many enemies and aroused much criticism; yet this does not appear in the present volume. He was of sufficient importance to have merited an accurate historical biography, one that would have presented both sides of controverted questions. Nevertheless, the volume as it stands is wholly readable; and the author has at least done well in leaving much of his narrative to personal letters. These couched in Hunter's own attractive style are charming and valuable. (Longmans.)

Italian politics of to-day.

A prophecy of the future of Italy based upon the introductory chapters of "Italy To-Day" (Scribner), the joint production of Mr. Bolton King and Mr. Thomas Okey, would be a very gloomy one. It would, indeed, be difficult to draw a more sombre picture than that presented of the disordered national finances, the industrial distress, the weakness and irresolution of government, and in particular of the all pervading corruption in political circles. New York under Tweed was pure in comparison with the Italian government in its unblushing sale of important contracts and privileges. The utter lack of any principle of public honesty in government necessarily implies a national blindness to the enormity of the offense. In Italy, in truth, the student of history may easily discover in the corruption of to-day the elements that once constituted the essentials of social and political conditions in many of the petty states in former centuries. United Italy is a modern product. The absorption of many governments in one, the assertion of modern doctrines of political right, the adoption of the outward forms of a progressive state, are not the sole nor even the principal factors of strength and permanence. Italy is just realizing that formal unity in government is but the first step toward perfected nationality. Yet it is at least an evidence of progress that this fact is now fully grasped by the leaders in all domains of intellectual activity; and in this the authors find the greatest hope for the future. In their view, the vital necessity of the moment is not so much the enactment of remedial social legislation as the adoption by political parties of some definite ideals. The monarchy, deprived of the popularity which was its strength in the first years of union, is no longer a force binding Italy together. Parliamentary government, reinforced and purified by guiding principles, may still furnish the tie, but at present the Socialists are the only purists. Old ideals no longer exist, and, in the dearth of spiritual or uplifting causes, politics and corruption have become synonymous. National leaders are without honor and professedly without hope; they must give place to newer men of higher purpose. The signs are not wanting that such a change is imminent. In spite, therefore, of the candid and instructive exposition and analysis of the evils existent in the outward manifestations of Italian life, as they shape themselves in politics and in social movements, the thesis is maintained with vigor "that underneath the slough of misgovernment and corruption and political apathy there is a rejuvenated nation, instinct with the qualities

that make a great people." Where so much evil exists, the struggle for betterment must needs be severe, and it may be violent; but the future, it is asserted, is distinctly hopeful. In interest, clearness of treatment, and thoroughness of examination, the book is a valuable contribution to the study of Italian politics.

Nature, art, literature, and other matters.

A desire to cover too large a field is apparent in Mrs. Ellen Russell Emerson's "Nature and Human Nature" (Houghton). Literature, language, and art, including music, also come in for discussion. In her treatment of art, and symbolism in art, the author shows herself most at home, despite an occasional fanciful idea or far-fetched analogy. Her interpretation of the Laocoön as suggesting, in the serpents' undulating folds, "the gliding stanchless waves of the sea, against whose onward movement there is no barrier," is new to us. Were Poseidon the offended divinity in the case, this reading of the symbol would be more plausible. But the temptation to subtilize on art, as Lessing says in his "Laokoon," sometimes leads one into whimsical theories. As an interpreter of nature, Mrs. Emerson is helpful. Passing to letters, she asserts that when a poet willingly becomes a translator of another's verse, he thereby stands confessed as a minor poet. Hence she refuses to recognize Longfellow and Bryant as great poets. Leaving Pope out of the account, does she forget that Goethe and Schiller and Browning also tried their hand at translating? Or would she deny greatness to them as well? Evidently not; for she afterwards speaks of Browning in the same breath with Shakespeare, ascribing to both the "balance of heart and brain" that marks the true poet. The writer's thought, it must be said in conclusion, suffers for lack of terseness and incisiveness in its presentation. We choose, almost at random, a sentence that cries out for the pruning-knife,—"Interpretation of the sublimity of an uplift of rock, forest, and tableland is product of a vision dependent on the soul's sight, and sublimity is not more intrinsic to mountainous scenery than is color to a garden of flowers." The Gallicism in the following is so harsh, and so unnecessary, as to merit censure,—"Scientific discovery, indeed, has laid its axe to the root of many errors, and among which the error of self-importance is not the least conspicuous." May linguistic discovery soon lay its axe to the root of this error of speech! A number of new or little-used words, as "sculptuary" (*i. q.* sculpture), "bolide," "landscapist," are encountered in Mrs. Emerson's pleasant pages.

A defender of the Jewish race.

The title "The Jew as a Patriot" (Baker & Taylor Co.) fitly describes the little book which the Rev. Mr. Peters, a Baptist clergyman of New York, has packed full of statistics illustrating the leadership of men of Hebrew birth or lineage in the world's enterprises. His object is to furnish a thesis in reply to Mark Twain's magazine article, which presented the Jew as "charged with a patriotic disinclination to stand by the flag as a soldier," and as "by his make and his ways, substantially a foreigner wherever he may be." Mr. Clemens's subsequent apology was but partial, in saying as he did that when publishing his article he "was ignorant, like the rest of the Christian world, that the Jew had a record as a soldier." Mr. Peters's rapid summary of the patriotic record made by the Jews in the American Civil War merely states facts which were well known to those engaged in that war, and Mr. Clemens's confession of ignorance should not have attempted to screen itself behind what he imagined to be "the rest of the Christian world." But Mr. Peters shows, further, an equally creditable record of Hebrew patriotism, military, civil, political, and financial, in the earlier wars of the American republic, and also in the history of several of the leading states of Continental Europe. So far from being singled out for reproach in any respect, the Jew is entitled to especial credit for not suffering his patriotism to be in any degree weakened by the cosmopolitan character which the accidents of history have imposed upon his race. His universal patriotism, local wherever the Jew himself becomes locally domiciled, entitles him to the high encomium of a true "citizen of the world"; and this characteristic has been well illustrated in Mr. Peters's monograph. In his zeal for his chosen clients, our author goes further, and in a concluding chapter expounds generally the indebtedness of the world to the Jewish race. In one chapter, occupying nine pages, personal examples of their preëminence in poetry and the drama, in music, art, and science, in law, history, and criticism, are furnished in profusion. "No man," he says, "needs to apologize for belonging to a race which has produced such poets." And on the subject of the Hebrews as money-makers, his statistics show that they are, in the great mass, people in poor and humble circumstances, and that the great capitalists among them are but few. America, whose fair and impartial treatment of her Hebrew citizens has done much to atone for the slights put upon this proscribed race before the advent of the Great Republic, now adds generosity to her justice in the publication of this brief but earnest tribute to their great ability and patriotism.

A history of little Wales.

The little mountainous country of Wales has had a history full of tragedy, war, and romance. It has been involved in the political ambitions of several races, and of many kings. It conquered, and was conquered repeatedly, until it was finally swallowed up politically by the crown of England. Mr. Owen M. Edwards of Oxford makes the first attempt to present in a single volume, in the "Story of the Nations" series (Putnam), a continuous history of Wales from ancient times down to the present day. A Welshman himself, he was able to make use of

the original documents for some of the more disputed portions of this long stretch of history. The first half of his book sketches the rise and fall of the princely caste in a very condensed form. In fact, this part of the volume suffers from too great condensation. The reader labors continually under the disadvantage of not knowing enough of the great facts of the period which the writer too often takes for granted as familiar to him. The second part of the volume, sketching the rise of a self-educated and self-governing peasantry, does not present the same difficulty for the reader. It rounds up the history in a more completed form, and gives a more definite idea of the sequence of events and their relations the one to the other. Principal Rhys of Oxford has given us our best history of the period of the formation of the Welsh people, and Mr. Seebohm has expounded in detail their early social history. Consequently Mr. Edwards has passed lightly over these two themes. With the almost necessary condensation of the volume, it nevertheless gives us the best single-volume history of one of the hardiest and most substantial little peoples of the Old World.

Mr. Jones's play of "The Liars."

Mr. Henry Arthur Jones's new comedy of "The Liars" (Macmillan) will add its mite to the discussion of that perpetually unsettled problem in casuistry, whether or not falsehood is ever justifiable. Here a woman, eager for attention and praise, is wedded to a man miserly in his affections. A mighty traveller, who has won the plaudits of all Britain by his conduct during a ticklish time in Africa, returns to civilization and falls desperately in love with the half-neglected wife. She plays with fire long enough to be found in his company at a riverside inn, about to dine with him. The discoverer, her brother-in-law, telegraphs the husband. Friends of hers arriving just after, the wife returns home, and one of the friends, the peacemaker of the book, dines with the lover instead. Then everyone unites to lie the wife out of her scrape,—some of them men of the utmost probity, who still find it impossible to disclose facts which may have so tragic an ending for so comic an episode. The plot is ingenious, the conversation is brilliant without being surcharged with impossible epigram, the final curtain is well contrived, and the play is sufficiently analytical and involved to make an intellectual appeal. Its popularity is sufficiently attested by the fact that it held the boards of the Criterion Theatre in London for a year or more in 1897–8, Mr. Charles Wyndham appearing as the "peacemaker" of the cast. Still, the work is not in Mr. Jones's best manner. It lacks those flashes of satire which so brilliantly exposed the weaknesses of the British middle classes, concerning itself only with the follies of the aristocracy. It points no moral higher than the inexpediency of being caught, or the expediency of treating one's wife with due consideration. But it is still a great advance on the dramatic work of a generation ago, and brings to the American a sharper realization of the unfortunate condition of dramatic affairs in his own country.

Essays upon Florentine and Italian history.

Professor Pasquale Villari's "Two First Centuries of Florentine History" (Scribner) has become so well known since the appearance of the two-volume edition in 1895, that an extended review of the work in its new single-volume form is not necessary. The present issue of the book hardly attains to the dignity of a second edition. The chronicle of the pseudo Brunetto Latini has been omitted; otherwise there is no change in the text. Page for page, word for word, the matter is the same, even as simple a slip as that on page 158, where the name of Frederick I. has crept into the text, obviously in the place of Henry VI., is retained. So also the many offenses of the translator against ordinary English usage,— conspicuously on the title-page,— have been left untouched. It may be well to repeat, however, this much of what has been said before. The book is not a history of Florence, as the title might lead one to suppose. It is rather a collection of brilliant and valuable essays upon Florentine and Italian institutions that have appeared before in various Italian journals, — the dates of publication ranging over a period of nearly thirty years. The author, however, has never taken the trouble to rewrite these articles in the light of the subsequent work of such investigators as Capponi, Hartwig, Scheffer Birchorst, and others. Other than an occasional foot-note, no use has been made of this new material.

First of modern landscape artists.

Fifth among the numbers of the "Artist's Library" (Longmans), edited by Mr. Laurence Binyon, is Mr. C. J. Holmes's volume on Constable. As in the preceding volumes, a pleasantly written biography of the painter, drawn in this case from the inclusive work of Leslie, precedes an extended critical survey of his work. It is unfortunate that Mr. Holmes should be obliged — compelled is perhaps the better word — to defend his painter from the attacks upon his art and method which Ruskin's enthusiasm for Turner caused him to make; but it is a pious duty, and is well performed. The delight with which Constable's work was received in France long before he had been accorded the praise his genius deserved in his own England might have warned Mr. Holmes against making too much of the state of painting in Great Britain at the time, and the cautious reader will receive his dicta on the superiority of British art with some allowances for patriotic fervor. But he is right in calling Constable the first of the moderns in landscape, and doubly right in bringing forward proofs of his real veneration and regard for his predecessors, however much he departed from them. The book concludes with twenty-four reproductions, in half-tone, of Constable's most characteristic work.

The life of a holy man of England.

The life of "Monsieur Vincent," by Mr. James Adderley, following the life of St. Francis by the same author in the "Lives of Holy Men" series (Longmans), has less of vital interest than the earlier volume. A life given up in great measure to purely administrative details, however fruitful of good and however significant in the development of civilization, does not easily lend itself to the purposes of the story-teller. In the opening chapter, Mr. Adderley says: "We admire the capacity and wonder at the genius of men who are able to conceive and carry out just one piece of work in a lifetime; John Howard, the reformer of prisons; John Wesley, the popularizer of the Gospel; Lord Shaftesbury, the friend of the over-worked women and children; Dr. Pusey, the reviver of the belief in Church and Sacraments. What are we to think of a single man who combined the work of all these and more besides?" What St. Vincent accomplished in these various directions is told simply, with some little incidental comparison of his methods with the methods of social and religious reformers of our time, and not always to the credit of the latter. If Mr. Adderley errs as a biographer, it is in his uncritical attitude toward his hero, an attitude perhaps made necessary by the narrow limits imposed upon him in compressing so much into so small a book.

BRIEFER MENTION.

The new edition of "Studies of the Greek Poets," by John Addington Symonds, is reprinted unchanged, and means nothing more than that the earlier impression had become exhausted. We are glad that the demand for this sterling work requires a new edition every few years, for it is the best book of its kind in the language, and has done incalculable service to students of literature in revealing to them the ethical and æsthetic aspects of Greek poetry. It does not say the final word of scholarship upon the subject, but it does have the rare power of arousing interest and enthusiasm. There are two volumes, imported by the Messrs. Macmillan.

Three new Baedekers have just been imported by Messrs. Charles Scribner's Sons. The "Egypt" is a remodeled edition, bringing into a single volume the greater part of the matter which has hitherto filled the two devoted to "Upper Egypt" and "Lower Egypt." The text has been curtailed about one-third, and brought down to date. Khartoum again takes its place among the towns to be visited, and may be reached by a *train de luxe* on the Soudan Military Railway. The "Great Britain" is the fifth edition of the work first published about twelve years ago, and has been revised by Mr. J. F. Muirhead, the original author. A separate "Scotland" is promised at no distant date. The "Southern Germany," comprising Würtenberg and Bavaria, is now separated from its former association with Austria, and becomes itself a volume of respectable dimensions. These manuals need no recommendation. They are, as they always have been, quite *hors concours*, incomparably the best ever prepared for the convenience of the traveller.

NOTES.

"Henry Esmond," in two volumes, has just been added to the Dent-Macmillan edition of Thackeray.

"The Self-Educator in English Composition," by Mr. G. H. Thornton, is published by Messrs. Thomas Y. Crowell & Co.

Messrs. T. Y. Crowell & Co. have in press for immediate publication the authorized edition of Count Tolstoi's new book, "What Is Religion?"

Mr. W. R. Jenkins sends us, in the series of "Contes Choisis," a volume by M. François Coppée, entitled "Le Morceau de Pain et Autres Contes," edited by Mr. G. Castegnier.

Mr. Harlan Hoge Ballard is the latest of our Virgilian translators, and his version of the first half of the "Æneid," in English hexameters, is now published by Messrs. Houghton, Mifflin & Co.

Mr. M. Oppenheim's new edition of "The Spanish Conquest in America" by Sir Arthur Helps, has reached the second of its four projected volumes. The work is published by Mr. John Lane.

"The Letters of Hugh, Earl Percy, from Boston and New York, 1774—1776," edited and annotated by Mr. Charles Knowles Bolton, will be issued this month in a limited edition by Mr. Charles E. Goodspeed, Boston.

Mr. William S. Lord of Evanston, Illinois, has in press for early issue a volume of poems by Mr. John McGovern, a selection of "Love-Story Masterpieces" chosen by Mr. Ralph A. Lyon, and a book of "Line o' Type Lyrics" by Mr. Bert Leston Taylor.

A new edition, revised and supplemented by much new matter, of "The Book Lover," by Mr. James Baldwin, is published in charming form by Messrs. A. C. McClurg & Co., attesting the continued and deserved popularity of that helpful little work.

A second series of "Pen Pictures from Ruskin," selected and arranged by Miss Caroline A. Wurtzburg, is added to the charming little "Pensées Series," published in this country by Messrs. Longmans, Green, & Co. "Places, nature studies, and things in general," are dealt with in the present selection.

Three new "Temple Classics" (the first to reach our table for some time) have just been sent us by the Macmillan Co. They include a new translation, made by Mr. W. V. Cooper, of Boethius's "The Consolation of Philosophy"; Bunyan's "The Holy War," edited by Mr. W. H. D. Rouse; and the Plays of Goldsmith, annotated by Mr. Austin Dobson.

Four new volumes of the "Temple Bible" are sent us by the J. B. Lippincott Co. They are as follows: "Isaiah," edited by the late A. B. Davidson; "Ezra, Nehemiah, and Esther," edited by Dr. J. Wilson Harper; "The Johannine Books," edited by the Rev. Canon Benham; and "Hebrews, Peter, James, and Jude," edited by Dr. J. Herkless.

An excellent text-book of "Modern Chemistry with Its Practical Applications," by Mr. Fredus N. Peters, is published by Messrs. Maynard, Merrill & Co. It is a handsomely-printed book, with its contents well-arranged, and, while essentially descriptive in its method, pays due attention to the laboratory aspect of the science. A novel feature, which we note with interest, is a glossary of alchemistic terms for the use of students who venture upon a course of reading in the history of chemistry. We should hardly have known where to

look, for example, if we had wanted to know what draco mitigatus was, or pulvis angelicus. Here we may learn that they were, respectively, mercurous chloride and antimony oxychloride.

The eightieth birthday of our "grand old man" of American letters, the Rev. Edward Everett Hale, has been signalized by the Outlook Co. by their publication of a "birthday edition" of "The Man without a Country." Thick paper and generous margins make a volume of reasonable dimensions, which has a full-length portrait of the venerable author of this famous tale.

Messrs. Tennant & Ward, New York, publish an exquisite edition of "The Lady Poverty," translated and edited by Mr. Montgomery Carmichael. This thirteenth century allegory, called the "Sacrum Commercium," tells of St. Francis and how he wooed his chosen bride. It is the work of a Franciscan monk, possibly Giovanni da Parma, although the present editor rejects that ascription. This is the first English translation of the book.

The "thin paper edition" of reprints, published by Mr. George Newnes, and imported into America by the Messrs. Scribner, is extended by five new volumes, three of which are a set of Shakespeare according to the traditional threefold classification. The fourth is "The Poems and Songs of Robert Burns," and the fifth is Motteux's translation of "Don Quixote." The volumes are easily pocketable, although they average not far from a thousand pages each.

Five volumes of modern language texts come to us from the American Book Co., as follows: "Das Spielmannskind" and "Der Stumme Ratsherr," by W. A. Riehl, edited by Mr. George M. Priest; "Der Prozess" and "Einer Muss Heirater," by R. Benedix, edited by Mr. M. B. Lambert; "Der Bibliothekar," by Gustav von Moser, edited by Mr. William A. Cooper; an abridgment of Daudet's "Tartarin de Tarascon," edited by Mr. C. Fontaine; and a volume of selected stories from Daudet, edited by Mr. T. Atkinson Jenkins.

The second volume of the "Florilegium Latinum," edited by Mr. Francis St. John Thackeray and Mr. Edward Daniel Stone, and published by Mr. John Lane, is devoted to the Victorian poets. The Latin translations are set opposite the English originals, and are the work of upwards of forty scholars, among whom the editors of the volume occupy a conspicuous place. Tennyson has been the chief victim of these classical assaults, with Arnold for a good second. The translations include numerous examples of American poets, including Longfellow, Bryant, Emerson, Whittier, Lowell, Holmes, Sill, Saxe, Mr. Bret Harte, and Mr. John Hay.

Topics in Leading Periodicals.

May, 1902.

Academic Life, Pleasant Incidents of. D. C. Gilman. *Scribner*
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Wild Life Photography. Bernard Meiklejohn. *World's Work.*
Woman and her Sphere. Duchess of Sutherland. *No. Amer.*
Working Man, Way of the. Cy Warman. *North American.*

List of New Books.

[*The following list, containing 110 titles, includes books received by* The Dial *since its last issue.*]

BIOGRAPHY AND MEMOIRS.

Memoirs of François René, Vicomte de Chateaubriand, Sometime Ambassador to England. Being a translation by Alexander Teixeira de Mattos of the Mémoires d'Outre-Tombe. In 6 vols. Vols. I. and II., illus. in photogravure, etc., large 8vo, gilt tops, uncut. G. P. Putnam's Sons.

Old Diaries (1881-1901). By Lord Ronald Sutherland Gower. Illus. in photogravure, etc., large 8vo, gilt top, uncut, pp. 419. Charles Scribner's Sons. $4.50 *net*.

Ellen Terry and her Sisters. By T. Edgar Pemberton. Illus., 8vo, gilt top, pp. 314. Dodd, Mead & Co. $3.50 *net*.

Thomas Henry Huxley. By Edward Clodd. 12mo, uncut, pp. 252. "Modern English Writers." Dodd, Mead & Co. $1. *net*.

HISTORY.

The Old Royal Palace of Whitehall. By Edgar Sheppard, D.D. Illus. in photogravure, etc., large 8vo, gilt top, uncut, pp. 415. Longmans, Green, & Co. $7.50.

History of Scotland. By P. Hume Brown, M.A. Vol. II., From the Accession of Mary Stewart to the Revolution of 1689. With maps, 12mo, uncut, pp. 464. "Cambridge Historical Series." Macmillan Co. $1.50 *net*.

Companion to English History (Middle Ages). Edited by Francis Pierrepont Barnard, M.A. Illus., 8vo, pp. 372. Oxford University Press. $2.90 *net*.

A History of Slavery in Virginia. By James Curtis Ballagh. 8vo, uncut, pp. 160. "Johns Hopkins University Studies." Baltimore: Johns Hopkins Press. $1.50.

GENERAL LITERATURE.

Some Unpublished Letters of Horace Walpole. Edited by Sir Spencer Walpole. With photogravure portraits, 8vo, gilt top, uncut, pp. 113. Longmans, Green, & Co. $1.50 *net*.

Selected Essays and Addresses by Sir James Paget. Edited by Stephen Paget, F.R.C.S. Large 8vo, pp. 445. Longmans, Green, & Co. $5.

Letters to an Enthusiast: Being a Series of Letters Addressed to Robert Balmanno, Esq., of New York, 1850-1861. By Mary Cowden Clarke; edited by Anne Upton Nettleton. Illus. in photogravure, 8vo, uncut, pp. 345. A. C. McClurg & Co. $2.50 *net*.

The Empire of Business. By Andrew Carnegie. With photogravure portrait, large 8vo, uncut, pp. 345. Doubleday, Page & Co. $3. *net*.

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Shakespeare Studies in Baconian Light. By Robert M. Theobald, M.A. 8vo, pp. 499. Charles Scribner's Sons. $4.20 *net*.

Bacon and Shake-speare Parallelisms. By Edwin Reed, A.M. Large 8vo, uncut, pp. 441. Boston: Charles E. Goodspeed. $2.50 *net*.

Francis Bacon Our Shake-speare. By Edwin Reed, A.M. With frontispiece, large 8vo, uncut, pp. 242. Boston: Charles E. Goodspeed. $2. *net*.

Sister Beatrice, and Ardiane and Barbe Bleue: Two Plays. Trans. into English verse from the manuscript of Maurice Maeterlinck by Bernard Miall. 12mo, gilt top, uncut, pp. 183. Dodd, Mead & Co. $1.20 *net*.

The Lady Poverty: A XIII. Century Allegory. Trans. and edited by Montgomery Carmichael. With photogravure frontispiece, 16mo, gilt top, pp. 209. New York: Tennant & Ward. $1.75 *net*.

The Book Lover: A Guide to the Best Reading. By James Baldwin. Revised edition, with new lists and additional material. 16mo, gilt top, uncut, pp. 293. A. C. McClurg & Co. $1. *net*.

Florilegium Latinum: Translations into Latin Verse. Edited by Francis St. John Thackeray, M.A., and Edward Daniel Stone, M.A. Vol. II., Victorian Poets. 12mo, gilt top, uncut, pp. 299. "Bodley Anthologies." John Lane. $2. *net*.

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A Book of Epigrams. Gathered by Ralph A. Lyon. 16mo, pp. 24. Evanston: William S. Lord. 25 cts. *net*.

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BRET HARTE.

It was nearly a quarter of a century ago that Bret Harte, then close upon forty years of age, received an appointment in the consular service of the United States, and went abroad to live. He probably had little thought at the time that his self-expatriation would be prolonged for twenty-four years, and that he would die in a foreign country. His first public service was at Crefeld, but after two years he was transferred to the important consulate at Glasgow, where he remained until 1885, when the spoilsmen demanded his place, and he became a victim of our grotesque national system of consular appointments. He found life in Great Britain so comfortable that he decided to remain. His reputation as a man of letters was so great that his pen assured him an income for as long as he should be able to use it; he was, moreover, one of the few American writers of his time who were as popular in England as at home. He even had a following upon the Continent, especially in Germany, and his stories had been translated into many languages. So he removed from Glasgow to London, made himself a home in the capital city of our race, and enjoyed life for something over twenty years longer. When he died, on the fifth of this month, he was in his sixty-third year.

Bret Harte's reputation as a writer was fully made when he went abroad in the seventies, and it was curiously like the more recent reputation of Mr. Rudyard Kipling. In other words, it was based upon a mastery of the short story, upon a gift of vivid realism in the portrayal of striking types of character found far from the conventional environment of old societies, and upon a knack of easy rhyming of a sort now humorous, now pathetic, which occasionally stirred the deeper emotions. The things which he could do he had already done, and done inimitably, when he became a voluntary exile. Since then, he has perhaps doubled the volume of his work, but he has added to it no new note, and has remained content to ring the changes upon the old themes and situations.

It is perhaps the best of all legitimate tributes to his great talent, amounting almost to genius, to say that his later stories retain much of the freshness of the earlier ones. The vein of Californian romance which he worked so successfully in the seventies, continued in the nineties and beyond to yield ore of rich quality. He repeats himself many times, to be sure, but his repetitions are something more than replicas of achieved masterpieces; they are rather analogous to the variations upon a single theme to which the great composers have devoted their

best abilities. In the cases of the musician and the story-writer alike, the power to charm continuously is the real test, and we do not know why the variations of the artist in words should be treated with a scorn that we would not think of bestowing upon the variations of the artist in tones.

Francis Bret Harte was born in Albany in 1839. His father died when the boy was fifteen years old, and the family then migrated to California. The boy's early experience included gold-digging, type-setting, and school-teaching. When a compositor at Eureka he tried his hand at writing, and the ability thus displayed earned him an editorial position on his newspaper. But his zeal outran his discretion, and the office was nearly wrecked in consequence of the young editor's denunciation of an outrageous Indian massacre in which the leading citizens of the town had taken part. He then started "The Californian" on his own account, but the paper had only a brief existence, and is chiefly remembered because the "Condensed Novels" first appeared in its columns. In 1868 "The Overland Monthly" was established, and Harte was appointed its editor. His opportunity was now at hand, and he knew how to make use of it. The story of his sudden leap into national fame with "The Luck of Roaring Camp" is familiar, and need not be here repeated. The reception given it in California was decidedly unfavorable, and many were the denunciations of the author that appeared in the press. But the East was yet to be heard from; and when its voice was heard, the local verdict was absolutely reversed, for the story was received "with an enthusiasm that half frightened the author," and even "The Atlantic Monthly" wrote soliciting a contribution of similar sort.

Two or three years later, Bret Harte left California for the East, and established himself as a journalist and man of letters in connection with the "Atlantic" and the New York "Evening Post." This is the story of his life up to the time of his consular appointment, and is all that need be here recounted. It was a fortunate happening for American literature that he should have passed the receptive years of his life upon the Pacific Coast. Our national history has offered few such opportunities for a genial observer, and Bret Harte was the man for the occasion. The exodus of 1849 was one of the most picturesque things in our annals, and resulted in a social condition that remains absolutely unique. The author's own words must here be quoted to help our understanding of the phase of American civilization that he has placed permanently upon record.

"He must beg the reader to bear in mind that this emigration was either across a continent almost unexplored, or by the way of a long and dangerous voyage around Cape Horn, and that the promised land itself presented the singular spectacle of a patriarchal Latin race who had been left to themselves, forgotten by the world, for nearly three hundred years. The faith, courage, vigor, youth, and capacity for adventure necessary to this emigration produced a body of men as strongly distinctive as the companions of Jason. Unlike most pioneers, the majority were men of profession and education; all were young, and all had staked their future in the enterprise. Critics who have taken large and exhaustive views of mankind and society from club windows in Pall Mall or the Fifth Avenue can only accept for granted the turbulent Chivalry that thronged the streets of San Francisco in the gala days of her youth, and must read the blazon of their deeds like the doubtful quarterings of the shield of Amadis de Gaul."

The total literary output of this brilliant and accomplished writer includes, besides the substantial collection of his poems, upwards of forty volumes of fiction. Perhaps one-fourth of these volumes are single novels; the others are collections of short stories. Bret Harte was less successful when working upon a large scale than when he confined himself to a few pages. The constructive art, which was almost faultless in his briefer efforts, seemed to fail him when he attempted the form of lengthy narrative, and the most extensive of all his fictions, the story of "Gabriel Conroy," is among the weakest. Of his longer stories, "The Crusade of the Excelsior" is probably the best. It is as the master of the short story that he will mainly live in the history of our literature, and he is bound to occupy a high position. His stories are very uneven in their excellence, as could hardly fail to be the case when it is considered that they must number in the neighborhood of two hundred; but the best of them, the best fifty of them, let us say, constitute a body of work that must be ranked above nearly everything else of its class in our literature, excepting only as *hors concours* the work of Poe and Hawthorne. And we are inclined to think that, taking the word novelist in its broadest sense, and reviewing our American novelists of the past third of a century, there is not one among them all who has made a more valuable and lasting contribution to our literature than that which we owe to Bret Harte.

PAUL LEICESTER FORD.

The shocking tragedy which ended the life of Paul Leicester Ford on the eighth of this month dealt a serious blow to both American literature and American historical scholarship. Born in 1865, he had lived among books all his life, and had done an amount of literary work that was prodigious for one so young. On the historical side, his work comprises editions of the works of Thomas Jefferson and John Dickinson, a valuable critical work upon "The New England Primer," biographies of Washington and Franklin, and many lesser labors in the field of our Colonial and Revolutionary history. To the larger public, he is best known as the author of "The Honorable Peter Stirling" and "Janice Meredith," besides two or three novels of lighter character. The first of these novels, which is one of the strongest works of recent American fiction, had a curious history. It came unheralded, and attracted little attention. But as time went on, its readers told their friends about it, and the demand steadily increased until it became one of the best-selling books upon the market, and continued to be largely purchased for several years. In other words, it showed that a good book may achieve popular success in strictly legitimate ways, and its history stands in striking contrast to the history of the average popular novel of the day. The art of the advertiser brought immediate success to "Janice Meredith," which was rather a pity, because a prejudice was thus created against the book in the minds of discriminating observers, and its popularity was made to appear more artificial than deserved. As a matter of fact, it was good enough to win its way without being "boomed" or "boosted," and stands out among the best recent romances of its class. It has the uncommon merit of being based upon a genuinely scholarly knowledge of its period, without suffering from the obtrusion of learning, or having its romantic and sentimental interest in any way impaired.

THE DETACHED METHOD IN LITERATURE.

Perhaps the great French critics are the completest modern examples of personal detachment from literary work; but English and American students of life have conspicuously tried to escape their native bias. To be able to externalize one's environment, to get an outside view of one's dogmas, is deemed so necessary that the first step upon discovering an artistic faculty is to move to a metropolis and view past experiences and present emotions from that vantage-ground.

Only recently has this been done with conscious eye upon the perspective. The blind impulse to get into a larger stream of life used to be the motive; or the need of a recognition not to be found in provincial society, — as when Dr. Samuel Johnson made his way to London. The great Doctor would, indeed, have resented any intimation that he was trying to get away from the moral and intellectual atmosphere in which he was reared. His opinion upon "apostasy," as he would have termed it, from one's education, was very decided. As the Seward letters report, he professed that "if he had been educated in the Roman Catholic faith, he would have questioned his right to quit the religion of his fathers." Stubbornly as he was bent upon adhering to the tenets he was born to, Dr. Johnson must have suffered intensification or enlargement of ideas by his migration from Lichfield; and upon the impressionable and vivid mind of Shakespeare the London journey doubtless wrought more deeply still. It brought to the dramatist that quickening of observation and memory which is so much more to the dramatic than to the philosophic observer of life. The details of his Stratford impressions must have started out in his mind, sensitivized by exile, fresh and full of color as they rarely appear to the familiar eye. Follies, customs, speech, naked human nature, unreflectingly absorbed long before, came out with the enchanting picturesqueness distance lends. "Justice Shallow" moved across his fellow-townsman's field of vision, in all the pomp and circumstance of his official position, and withal without the over-emphasis which irritated daily companionship would have given. All the tenderness of years of separation softened the medium through which the observer in city pent surveyed the fair rural Warwick of his boyhood.

Jane Austen is the only notable instance I can now recall of a dramatic portrayer of contemporary English manners who gives the effect of perspective in her picture, subdues the whole to artistic proportions, without effecting this objective treatment by bodily removal from the scenes she depicts. The quiet humdrum society in which she lived was irradiated for her by the lambent light of an inextinguishable humor. The fine delicate touch is that of serene detachment, not too complete and removed for understanding.

For satirists, such unexaggerated views are not essential. One can attack abuses from which one suffers acute and present misery, the more fitly and definitely for the pain. The caricature derives its ingenious power to torment from the isolation of certain qualities, the bias of the treatment. But the gentle, mellow outline of nature, the nothing too much, the modelling of a figure without the distortion of dislike or the harshness of incomplete comprehension, is not to be done in the heat of controversy. The exquisite grace of a day that is dead may be deplored, but it is the better artistically since it cannot come back in its crude emphatic salience.

Situations may press too close for the play of wit or fancy, but individuality presses closer still, and getting away from that is a far more subtle matter. A mind uncolored by habit, preposses-

sion, or feeling, would be a difficult achievement. Burns's "see oursel' as ithers see us" seems to offer a rough-and-ready substitute for the absolute insight. There is the danger, however, of only exchanging one narrow circle for another. Some "ithers" bring to bear upon one's shrinking idiosyncrasies the unsympathetic glare of opposite tastes and virtue. What benefit accrues to a Poe from seeing himself as a Griswold sees him? Would Hawthorne have gained by accepting the village valuation of himself — that village from whose opinions he had to shut himself off, to gain self-confidence enough to carry on his work?

Seeing life steadily and seeing it whole comes not from reading it through other people's eyes. We all know what befell "tender personed Lamia" in Keats's poem, when the cold skeptical eye of reason penetrated her warm love-trance. One's neighbors usually bring, beside this perceant skepticism, an active disapproval and non-comprehension of one's aim. "Know thyself" was the Delphic oracle, — but no method was suggested. The true Pythic calm would surely not be reached by adopting the strabismus of others in addition to one's own.

Nobody would have been worse confounded than Burns if the giftie had granted his petition, and the sensitive perception of others' disapproval had suddenly been thrust upon him. The virility that bubbled up so easefully in his song would have been ill exchanged for the tact that holds its finger upon the popular pulse. Well for us that Robert Burns's nature had its roots too far back in the ploughing, love-making, peasant days of Ayr, to be transplanted into the conventional and artificial methods of the letters of his day. If, as Sudermann maintains in his novel "Es War," repentance is an emasculating exercise, destructive of the peace it seeks, surely the effort to view ourselves as others do, — and that is generally satirically, sometimes despondently, — cannot produce peace of mind. The dramatist may find it profitable; but the lyrical poet, or the man of action, leans for strength upon his subjective energy, and that is as liable to collapse from the intrusion of alien forces as was Lamia's palpitating loveliness. Fortunately, the subjective type is usually impervious to the opinions of others. If Napoleon had been as acutely sensitive to public approval as Josephine was, he would have made but a poor figure in the world. Detachment, then, however desirable for critics and dramatists, seems to be in its infancy as a lay endowment, because of its difficulty of attainment. Whims and prejudices and personal bias serve their end in urging us toward definite goals, and give color to the material upon which the student of life works. Even if this were not so, these distinctive traits are not to be escaped by every mind, — "nearer are they than breathing, closer than hands and feet."

MARY B. SWINNEY.

The New Books.

A WORTHY DISCIPLE OF ÆSCULAPIUS.*

Earnest, purposeful, strenuously industrious — such was the life of the late Sir James Paget, and we close the book that pictures so faithfully his long and useful career, with a feeling of gladness that such a man has lived.

Ever since the appearance of the "Religio Medici" a peculiar interest has attached to the self-revelations of a physician. Perhaps it is the old conflict between religion and science that is at the bottom of this interest. "Three physicians, two atheists," was a saying common in Browne's day, and is still not without a measure of truth. But in Paget the highest scientific attainments were united with the loftiest spiritual faith and the most constant devotion to the claims of religion. That in him physic did not crowd out metaphysic may be seen in a brief passage from one of his routine lectures on the functions of the brain.

"Other portions of the human mind are the reason, and the conscience . . . by which there is established between man and the brutes a great difference, not in degree alone, but in kind. The spirit differs from all the faculties in its independence of our organization: for it is exercised best in complete abstraction from all that is sensible; it is wholly independent of the organization of the brain; wholly independent also of the education of the understanding."

Even an outline of Paget's life of ceaseless activity and well-earned honors would more than fill our available space. He was born at Yarmouth in 1814, being one of seventeen children, nine of whom reached maturity, and he had to contend with a lack of means that finally amounted to poverty; but the young man welcomed each obstacle as an incentive to renewed effort and an earnest of ultimate success. His fine scorn, in later life, of the eight-hour movement is reminiscent of his own fourteen and sixteen hours of daily toil. With two of his brothers, the young practitioner seeking a practice assumed the debts of his bankrupt father, and was not content until, at the end of twenty years, he had hunted up and paid in full, principal and interest, the last of the claims against the elder Paget. Cherishing a family pride like that of Thomas Martineau's children, he could not bear to leave the reproach

* MEMOIRS AND LETTERS OF SIR JAMES PAGET. Edited by Stephen Paget, one of his Sons. Illustrated. New York: Longmans, Green, & Co.

SELECTED ESSAYS AND ADDRESSES BY SIR JAMES PAGET. Edited by Stephen Paget, F.R.S.C. New York: Longmans, Green, & Co.

of insolvency against his honored father's name.

Some of the achievements of James Paget's student days at St. Bartholomew's Hospital are notable. In four or five days he read up medical jurisprudence, and, at the competitive examination, bore off the highest honors in this as well as in his other studies. He enjoyed almost a monopoly in his ability to read German with ease, and found himself in the curious position of tutor to his instructors when medical intelligence from Germany was called for. Other languages he quickly acquired for purposes of his profession. A noteworthy performance of his still earlier years illustrates his bent for natural science. While yet under twenty, he prepared an exhaustive flora — 1185 plants — of his native Yarmouth, publishing it with an elder brother's equally careful study of the fauna, and accompanying it with observations on the distribution and modification of species that read like prolegomena to the "Origin of Species," which was still a quarter of a century in the future. A valuable contribution to medical science was his discovery, by the aid of a borrowed microscope, of the *trichina spiralis*, which Professor Virchow has since made the subject of more extended study. He found time and means to vary the monotony of his 'prentice days by a three-months visit to Paris hospitals and lecture-rooms. Writing home, he speaks with extreme disgust of the ruffianly appearance of the unwashed and unshaven medical students, with their ragged coats and wooden shoes. He regrets to see even some of his own countrymen lapsing into a like uncouthness; "however," he adds, "I hope a great deal of the worst is to be set down to the Americans, of whom a great many are, I know, studying here." We hope he was mistaken. Surely Dr. Holmes, who studied in Paris a few years earlier, gives no such impression in his account of Louis's "faithful band of almost worshipping students," and in his picture of the knot of Bostonians and Philadelphians that used to breakfast at the Café Procope, where Jouffroy and other famous or soon-to-be-famous men also took their morning coffee. Another fling at Americans — and this time at American women — is found in a letter to Sir Joseph Hooker on the proposed admission of women-doctors to the International Medical Congress held in London in 1881. "I am influenced towards a negative posture in this case," he says, "by what I have heard of some of the American and Zurich women-doctors, whom it would be difficult to exclude, though few decent Englishmen would like to be associated with them." Such disparaging remarks from one so kindly and charitable and so careful in weighing his words, are the more noteworthy as the utterances of a man who was loaded with honors by American scientific societies and who came to have a wide circle of warm friends in this country.

Apropos of his friendships, a few of the good things in which the book abounds must find a place here. At the dinner following Paget's delivery of the Hunterian oration before the College of Surgeons in 1877, Mr. Gladstone, a close friend of his, proposed the orator's health in a little speech in which he divided mankind into two classes, — the happy minority who had heard the address, and the to-be-pitied majority who by their fault or misfortune had not. "There is only one way," said Paget in responding to the toast, "in which it may be possible to surpass Mr. Gladstone as an orator, and that way I will proceed to put in practice. You all know that though speech may be silvern, silence is golden. You shall have the gold." Not a few eminent authors and scientists were Sir James's friends and admirers. We see him sitting with Romanes on one side and Browning on the other, laughing with hearty zest at the latter's story of his faithless Italian maid-servant who pilfered his tea and then, conscience-stricken, stole his candles to burn before a little shrine in expiation of the theft. His admiration for George Eliot and his enjoyment of her novels is in somewhat significant contrast with his difficulty in getting through "Marcella" one stormy day in the country. With Lowell he was on the friendliest of terms. "They were made for each other," says Paget's son. In their hearty liking for the English climate the two were certainly at one. As after-dinner speakers they enjoyed a nearly equal repute. The late Mr. Justice Denman said, "I once heard, at a dinner of the Royal Society, the late Lord Coleridge, Mr. Lowell, then American Ambassador, Sir James Paget, and Mr. Huxley, all speak on the same evening; and the general opinion put Lowell first and Paget next." A short letter from Lowell to Paget, not included in Mr. Norton's collection, is so characteristic in its happy phrasing, and so illustrative of the esteem entertained for Sir James by all who knew him, as to warrant insertion here.

"If anything could add to the pleasure of dining with you, it would be that of meeting Lord Acton. He

is one of the few men I have ever met, the inside of whose head more than keeps the promise of the out — and in his case that is saying a great deal. I well remember in what terms he spoke of you; and shall not say whether I agreed with him or not, because my opinion could add no weight to his. You see I am wandering from the point (like every after-dinner speaker but you) — but it is only because I would fain put off saying that I am unfortunate enough to be engaged for Thursday. I can only say I wish I weren't!"

Our editor has some pleasant things to record of Lowell, and collects a number of his wise and witty sayings that have never before been in print.

A baronetcy was conferred upon Paget in 1871, when he had been already thirteen years, in his professional capacity, a member of the queen's household. He died in 1899. His fame as a physician rests chiefly on his work in surgical pathology, wherein he serves as one of the links connecting the old Hunterian surgery with that of the last quarter-century. His son Stephen has admirably edited and supplemented his autobiography and letters, adding Millais' portrait of Sir James and other portraits and illustrations.

Scant space remains in which to notice the "Essays and Addresses." Though almost wholly on medical subjects, many of them hold the lay reader a willing captive by their clear and engaging style. Such are, for example, the chapters on "Stammering with Other Organs than Those of Speech," "What Becomes of Medical Students," "Theology and Science," "Nervous Mimicry," and "Errors in the Chronometry of Life."

PERCY F. BICKNELL.

LINCOLN'S PLAN OF RECONSTRUCTION.*

A whole generation of men has passed from the stage of human affairs since the legal adjustment of conflicting purposes for the reconstruction of State governments in the rebellious South; yet for thirty years such has been the conflict of opinion and the resulting current of events that one may say to-day with a large measure of truth that the work of Reconstruction is still incomplete.

Three days before his death Mr. Lincoln said:

"I have been shown a letter . . . in which the writer expresses regret that my mind has not seemed to be definitely fixed on the question whether the seceded States, so called, are in the Union or out of it. . . . As appears to me, that question has not been, nor yet is, a practically material one, and that any discussion of it while it thus remains practically immaterial could have no effect other than the mischievous one of dividing our friends. As yet, whatever it may hereafter become, that question is bad as the basis of a controversy, and good for nothing at all — a mere pernicious abstraction. We all agree that the seceded States, so called, are out of their proper practical relation with the Union, and that the sole object of the Government, civil and military, in regard to those States, is to again get them into that proper practical relation. I believe that it is not only possible, but, in fact, easier, to do this without deciding or even considering whether these States have ever been out of the Union than with it. Finding themselves safely at home, it would be utterly immaterial whether they had ever been abroad. Let us join in doing the acts necessary to restoring the proper practical relations between these States and the Union, and each forever after innocently indulge his own opinion whether in doing the acts he brought the States from without into the Union, or only gave them proper assistance, they never having been out of it."

Here, in a few sentences, is Mr. Lincoln's plan for Reconstruction; and it may be called the paternal plan. Not explicitly, but tacitly and practically, it is based upon the theory for which the war had been undertaken by the North — that the Union is perpetual, and that a State may not secede. At the same time, it met the protest of such practical minds as that of Thaddeus Stevens — that a State can secede, and that in fact eleven did so act — by the concession that "the seceded States, so called, are out of their proper and practical relation with the Union." The eminently practical mind of the great President recognized what so many of his contemporaries failed to grasp: that political theories and the actual events of life do not always coincide. Thomas Williams, of Pennsylvania, well expressed the truth in his remarks in the House, April 29, 1864, when he said that in the minds of the framers of the Constitution the theory of an indissoluble Union referred to the *right*, to its organic law; but that the Union could be ruptured by violence. Mr. Stevens himself, four days later, put it concisely when he said: "What are we making war upon them for? For seceding; for going out of the Union against law. The law forbids a man to rob or murder, and yet robbing and murder exist *de facto*, but not *de jure*."

The problem of Reconstruction was therefore not an easy one; it was exceedingly difficult to make a harmony of theory and fact. On the one hand were the Constitution and the perpetual pact; on the other were the violated law and the offenders. Men like

*LINCOLN'S PLAN OF RECONSTRUCTION. By Charles H. McCarthy. New York: McClure, Phillips & Co.

Lincoln and Stevens, who agreed thoroughly as to the theory of the Union, fixed their attention, after the event of secession, poles apart. Lincoln's mind was on the indissoluble Union; Stevens saw before all else the violators of the law. Lincoln's desire to restore the *status quo* dwarfed all questions of method; to Stevens the *status quo* was worth restoring only on certain conditions and with certain guarantees for the future. The one thought upon the returned and restored prodigal; the other elaborated pains and penalties. If Mr. Lincoln's was the paternal plan, that of Mr. Stevens was the penitentiary one.

Mr. Lincoln died on the eve of the Reconstruction period, and his successor was soon at war with the leaders of Congressional opinion. It has always been an open question to thoughtful men, how far the great leader, if he had lived, would have determined the facts of Reconstruction. The issue that was made, early in 1864 in the first session of the Thirty-eighth Congress, when Henry Winter Davis and Senator Wade brought in a bill which ignored the administration's policy of restoration in Louisiana, foreboded a conflict; and although it was for the time averted, the desire to punish the rebellious South, and to make sure of the abolition of slavery, was too strong to be permanently set aside. Yet one may reasonably cherish the belief that, had the leader lived who far more than any other man concerned with the rebellion commanded the confidence of his fellow-countrymen, some of the harsher features of Reconstruction as carried out would have been avoided. Whilst it is true that the opposition to Mr. Lincoln was based only partly on his plan, and was directed also at his independence in the initiation of a policy, we can agree with the latest biographer of Thaddeus Stevens, Congressman McCall, that if Lincoln had lived "his fine political sagacity and his popularity with the people might not have been strong enough to carry through his plan of Reconstruction, but we can at least feel sure that his moderation would have averted any serious rupture; that he would not have been dragged to the bar of the Senate in impeachment proceedings, and that Congress, under the lead of Stevens, would not have wielded the supreme power."

Mr. Charles H. McCarthy has very happily gathered into his volume on "Lincoln's Plan of Reconstruction" the lines of policy that lie about the purpose of President Lincoln. In the first four chapters he discusses the administrative efforts to restore to the Union Tennessee, Lousiana, and Arkansas, and the formation of the new State of West Virginia. Through all these tentative efforts, whether in what was contemptnously called the "ten per cent" policy in the three Southwestern States, or in the recognition in the "Old Dominion" of a minority vote setting free the western portion of the State, Mr. Lincoln was clear in his own mind. What he said in the case of Virginia applies to all:

"The consent of the Legislature of Virginia is constitutionally necessary to the bill for the admission of West Virginia becoming a law. A body claiming to be such a legislature has given its consent. We cannot well deny it is such unless we do so upon the outside knowledge that the body was chosen at elections in which a majority of the qualified voters of Virginia did not participate. But it is a universal practice in the popular elections in all these States to give no legal consideration whatever to those who do not choose to vote, as against the effect of the votes of those who do choose to vote. Hence it is not the qualified voters, but the qualified voters who choose to vote, that constitute the political power of the State. Much less than to non-voters should any consideration be given to those who did not vote in this case, because it is also matter of outside knowledge that they are not merely neglectful of their rights under and duty to this government, but were also engaged in open rebellion against it. . . . Can this Government stand if it indulges constitutional constructions by which men in open rebellion against it are to be accounted, man for man, the equals of those who maintain their loyalty to it?"

The sixth chapter, a most instructive one, "Theories and Plans of Reconstruction," presents the President's plan, Sumner's theory of "State suicide," the "conquered territory" theory of Stevens, and the view persistently held by many Northern Democrats that only the final event of the war could determine whether the rebellious States were in or out of the Union. The President's plan assumed not only that the Union was indestructible, but also that individuals rather than States were in rebellion, and that individuals rather than States were to be brought to terms. Mr. Sumner's theory held that the act of the *de facto* rulers of a State is the act of that State, and that secession involved "a practical abdication by the State of all rights under the Constitution . . . and the State being, according to the language of the law, *felo de-se*, ceases to exist."

Mr. Stevens's theory was too much that of a legalist, in some of its features, to be satisfactory to a lover of the Constitution in its spirit as well as its letter.

"Who pleads the Constitution against our proposed action? Who says the Constitution must come in, in

bar of our action. . . . The Constitution! Our Constitution, which you repudiate and trample under foot, forbids it! Sir, it is an absurdity. There must be a party in court to plead it, and that party, to be entitled to plead it in court, must first acknowledge its supremacy, or he has no business to be in court at all. . . . Those who bring in this plea here, in bar of our action, are the advocates of rebels; they are speaking for them and not for us — who are the plaintiffs in this transaction."

The plaintiffs! Never once did the mind of this acute lawyer rise above that narrow conception of the constitutional defence of the Union. To Mr. Lincoln, the cause of the Union was that of a sovereign government and a sovereign people, and not of a mere plaintiff at the bar.

The seventh chapter of Mr. McCarthy's work deals with "The Rise of the Congressional Plan," and gives in detail the discussions in both houses, during the first half of 1864, of the bill introduced by Henry Winter Davis and Senator Wade. This bill, which was vetoed by President Lincoln, repudiated the President's "ten per cent" States and their reconstructed governments, and claimed the right for Congress "to reorganize governments in those States, to impose such conditions as it thinks necessary to secure the permanence of republican government, to refuse to recognize any governments there which do not prohibit slavery forever." Mr. Lincoln thought that slavery could be abolished only by an amendment to the Constitution, and said:

"This bill and the position of these gentlemen seem to me, in asserting that the insurrectionary States are no longer in the Union, to make the fatal admission that States, whenever they please, may of their own motion dissolve their connection with the Union. Now, we cannot survive that admission, I am convinced."

In the Congress that met in December, 1864, an attempt was made to revive the Davis-Wade bill, with the modification of recognizing the "ten per cent" States already organized by the administration. This measure was unsuccessful; and equally so was an attempt by the friends of the administration to have the State of Louisiana recognized independently of a general Reconstruction measure. There was a drawn battle, at the close of which the President's death changed the whole situation. This conflict of forces within the triumphant Republican party is fully presented in the eighth, ninth, and tenth chapters; while the final chapter notes the "Culmination of the Presidential Plan" in the application of it by his successor, and to final discomfiture at the hands of Congress. In this chapter the author for the first time becomes something more than a narrator, and enters into a critical examination as to the modes of initiating Reconstruction, the character of the reconstructed governments, and the limitations of the Presidential plan. He finds four modes of instituting the renewed governments: by a movement originating with the loyal people, as in West Virginia; by Presidential initiative, as in Tennessee, Arkansas, and Louisiana; by the expiring power of the Confederacy's local governors, as in Mississippi, Georgia, and Texas; and by Congressional authority, as finally in all the eleven States except West Virginia and Tennessee. All of these methods are characterized as irregular, but the last is approved as least open to objection. The author's closing remarks may well be quoted:

"However crude we may now consider Mr. Lincoln's system, it should not be forgotten that with him the paramount consideration was the overthrow of the Confederacy. With that purpose all his measures harmonized, and it is scarcely critical to examine them from any other point of view. How far necessity, which had originally suggested, would subsequently have modified his plan, it is now impossible to state. Without detracting a particle from his well-won fame it may be admitted that his method, which could not have foreseen the rapid succession of changes following his death, was but indifferently adapted to solve the problem with which Congress was compelled to deal in 1867; but the measure of permanent success which attended the deliberate legislation of that body by no means justified the conclusion that some other system would have proved a total failure. With all its immaturity, the plan of the President was not without its advantages. It aimed to restore, with as little innovation as possible, the Union of the Fathers; with some exceptions the natural leaders of Southern society were to participate in the work of reorganization; and the author of this simple plan approached his difficult task in a generous and enlightened spirit."

The substance of Mr. McCarthy's book is better than his method. There is at times a lack of continuity, and a returning upon itself of the narrative which makes it difficult to see the relation of events. Especially in the case of the States restored by the President, is it difficult to get the calendar of the story. The narrative in Arkansas proceeds to May, 1861; then falls back, without notice, to February; then goes on in May. Mr. Pierpont is elected Governor of Virginia for a term beginning January 1, 1864, and immediately in his message makes a recommendation which is acted on by the Legislature December 21, 1863. On page 47 Thomas J. Durant is made the leader of the anti-slavery faction in Louisiana; on page 53 he is called the spokesman of "the conservative element whose interests opposed

any disturbance of existing conditions." On page 208 there is an unprofitable attempt to prove that Mr. Sumner was in the wrong in considering that James the Second demitted the English crown by *abdication*. On page 434 we are told that "when the last of the Federal soldiers had set their faces toward the sea, the city of Atlanta was little more than a mass of smoking ruins." In his "Memoirs," General Sherman says that the fire which Colonel Roe, by his orders, had set to the railroad shops, through an explosion "also reached the block of stores near the depot, and the heart of the city was in flames, but the fire did not reach the parts of Atlanta where the courthouse was, or the great mass of dwelling-houses." The annexed correspondence shows that the intention was merely to destroy that portion of the city which was a fortified place and an arsenal of supplies. Old residents tell the same story to those who visit Atlanta to-day.

The author has esteemed too lightly his function as critic. One feels that the opposing plans represented by Lincoln, by Henry Winter Davis, and by Stevens, are not sufficiently characterized; and he gets a less clear view of their constitutional relationships from this work devoted to a single topic than from such a treatise as McCall's Life of Stevens, to which Reconstruction is only a part of the story.

JOHN J. HALSEY.

AN AMERICAN TRANSLATION OF DANTE.*

The late Eugene Schuyler rather wickedly remarked concerning Longfellow's translation of Dante: "You cannot possibly understand it unless you have read the original." This jibe is somewhat less injurious than it sounds, for it is in a measure true of all verse translations of Dante, among which Longfellow's is not the least intelligible. What makes verse translations, with a few shining exceptions, so disappointing is the fact that their form naturally arouses an expectation which is sadly disappointed. Except as a vehicle for poetry, what excuse for being has verse? The function of a verse translation should be to give some impression of the artistic form of the original, some touch of its animating principle, to make a similar appeal to the sense of beauty. If a metrical version fails to give such an impression, to make such an appeal, it is like salt that has lost its savor. From a prose translation of a poem less is expected: it serves its humble purpose if it afford an accurate and spirited rendering of so much of the meaning of the original as may still persist after the disintegration of the poem as a work of art. This residue chances to be, in the case of the Divine Comedy, of weight and value; moreover, the difficulties in the way of the modern reader who would feel the full glory and divineness of the poem are so great that a faithful translation is not to be despised. Even the Italians have their prose version, printed face to face with the original, nor do they shame to consult it. Similar apparatus is provided by the editors of the well-known "Temple Classics," who give us the fine prose translations of the Inferno by Dr. Carlyle, of the Purgatorio by Mr. Okey, of the Paradiso by Mr. Wicksteed, in compact and attractive form face to face with the original text. The object of this edition is plainly to facilitate the study of the original. In a note appended to his translation Mr. Okey remarks with truth and point: "Of the supreme poets none loses so much by translation as Dante; none so quickly repays a study of the original text. Many passages indeed are clearer in Italian than in English." This should not be forgotten when Mr. Schuyler's fling at Longfellow is recalled.

The three translations issued in the "Temple Classics" have high and various merits; still, the very fact that they are by different men deprives them of that uniformity of texture and tone that marks the work of Dante. It is pleasant to know that there is a complete translation by an honored American scholar the merits of which are incontestible, perhaps incomparable. When Professor Charles Eliot Norton first published his prose translation of Dante in 1891, its excellence was widely recognized, — so widely that a dozen reprints of at least one part of it were called for within a decade. Last autumn Professor Norton completed a thorough-going revision of his great work, which now comes to us in its definitive form from the Riverside Press. A critical comparison of this with the earlier version is necessary in order to enable one to realize the significance of the author's quiet statement that he has "given, perhaps, as much time to the revision as to the original making of the translation." Indeed, the alterations, both in sense and syntax, are so many and often so radical, that the revision is essentially a new

* THE DIVINE COMEDY OF DANTE ALIGHIERI. Translated by Charles Eliot Norton. Revised edition. In three volumes: Boston: Houghton, Mifflin & Co.

version. The changes fall into two classes: those whose purpose was to make the style more flowing and the diction more idiomatic; and those by which the author seeks to render Dante's thought with increased precision and deeper fidelity. It is safe to assert that the translator has taken cognizance of the textual corrections and the happier interpretations of recent decades, and that nothing is here set down at random. Inasmuch, however, as the former version was also deeply considered, it remains true that the changes in the sense are often of a kind to invite the famous verdict of Sir Roger De Coverley. They represent the deliberate interpretations of Professor Norton to-day as opposed to the interpretations of the same authority a dozen years ago. It is but natural that there should be instances in the case of which some will prefer the earlier reading. The very first sentence of the poem affords a case in point. The earlier version was:

"Midway upon the road of our life I found myself within a dark wood, for the right way had been missed."

The following is the revised version, with the changes made noticeable by italics:

"Midway upon the *journey* of our life I found myself *in* a dark wood, *where* the right way *was lost*."

Far the most important of the above alterations is the change of *for* to *where*. The change represents a fundamentally different conception of Dante's moral and theological attitude. Formerly the translator made Dante say that a man deviates from the straight and narrow way because of an inward declension, a spiritual blindness, which is symbolized by the slumber that possessed him when he "abandoned the true way." Now, on the other hand, the translator makes Dante imply that a man goes astray morally by reason of mere outward temptations and obstacles. Perhaps he is right about Dante's attitude; Scartazzini does not think so; others do not think so; and, however it may be, the change seems to involve some sacrifice of spiritual significance, of universal truth.

Whatever one may think of this or that change in the reading, everyone must admire the literary skill displayed in the changes in diction and word-order. Professor Norton's diction bears witness to a taste more nearly faultless than is exhibited by other translators of Dante. The notes, which in the former version were too scanty, have been increased in number many-fold, and now give a succinct explanation, whenever the explanation is known, of every obscure passage or allusion. Detailed comparison of this translation with Carlyle's of the Inferno or with Mr. Wicksteed's of the Paradiso tends to deepen one's admiration of Mr. Norton's work. The American translation is somewhat severer in style than the others, frequently exhibiting a distinct preference for significant Latinisms in Dante's diction for which the English translators prefer the more vivid purely English synonyms. Not that Mr. Norton's translation is unduly Latinized; on the contrary, it is extremely idiomatic, and more so in the present than in the former version. Mr. Norton further shows the purity of his taste in eschewing archaisms, except perhaps when the language of Dante is distinctly scriptural; and in the avoidance of metrical effects. In Mr. Wicksteed's charming and spirited version of the Paradiso the light-winged prose is continually hovering on the verge of verse — sometimes sliding into it. It may be questioned whether there is not some element of the meretricious in such a confusion of the two harmonies of prose and of verse. The superiority of Mr. Norton's taste is decisively revealed in the uniformity of tone which is preserved throughout: the tone and the harmony of noble modern prose. It is unfortunate that there is no space here for examples which would give point to these observations. The reviewer can only record his own conclusion that no other version of the whole poem known to him, and no other combination of versions of the three several parts, can be said to equal Mr. Norton's in the application of the higher qualities of taste and style to the faithful rendition of Dante's thought in prose. In its union of the prime qualities of fidelity and idiomatic felicity, this masterly translation is probably unrivalled. No doubt it will have a permanent place as an English classic.

MELVILLE B. ANDERSON.

AN EXPLANATION OF ROBESPIERRE.*

In the examination of a biographical work on so important a historical character as Robespierre, three questions at once present themselves: Have new sources or material been discovered? Have the old and well-known sources been correctly used? Is there merit shown in analysis and in literary presentation? In the present volume the first of these may be dismissed at once, for Mr. Belloc prefaces

* ROBESPIERRE. A Study. By Hilaire Belloc, B.A. With portrait. New York: Charles Scribner's Sons.

his work with a disclaimer. It is his belief that there is greater need of intelligent study of materials already within reach than of search for altogether new light. In recognition of this need he has undertaken the present study. The result of his labor is a volume that bears on its every page evidence of that conscientious care and analysis which were, in the writer's mind, the first essentials.

Now when a man of Mr. Belloc's known ability and honesty of purpose essays such an important examination as this one, and when its perusal shows such extreme care, there is surely reason for the prediction that, in so far as the facts of history are concerned, a just discrimination in the use of materials may be expected. It is only in part, however, that such a prediction is verified. It would perhaps be hypercritical to attack the author's old-time presentation of the Revolution as a sudden emergence and as a series of cataclysms,— as when, writing of the results of the National Assembly, it is stated that "it was in the nature of this crisis that the immediate past fell out of sight altogether. There stood between '89 and '90 the strange barrier between sleep and waking." Such misstatements may be pardoned in the exigencies of dramatic analysis. But it is otherwise when materials are avowedly accepted as authoritative which lack the first requisites of true sources. Mr. Belloc's account of Robespierre's youth and early manhood is founded upon the memoirs of Charlotte Robespierre. He not only accepts them as genuine, but, basing an analysis of character upon the sister's description, he makes that analysis the centre and *crux* of the later development of his hero. The trustworthiness of these memoirs is then a question of prime importance, yet they have usually been regarded as a forgery. The author asserts their authenticity, and has made a clever argument in support of his contention. Yet, admitting this argument to be convincing and final, the memoirs do not constitute a reliable source. It is at least clear that they were written years after the events they purport to narrate, that they were amplified by Laperronaye in such a manner as to render it impossible to distinguish between original and alterations, and that, at the best, they constitute a solitary, isolated statement of facts unsupported by other witnesses. To accept such material as a final source is to discredit that modern school of scientific history to which Mr. Belloc's countrymen have contributed so largely.

Along the same lines is the author's assumption of Robespierre's unimportance in the summer of 1789, because "for months the half official *Moniteur* does not mention his name." This mistake has become almost a classic. The *Moniteur* in fact did not begin publication until November of 1789, and it was not until years had elapsed that the earlier numbers, dating from May, were published in order to make the file complete for so interesting a period of history. Necessarily, citations from the *Moniteur* for this period have no true historical value. In minor matters there are occasional errors in the statement of events of importance. The Berlin treaty of February, 1792, between Austria and Prussia, was certainly not due primarily to the intrigues of Catherine II. of Russia, but was rather the completion of a diplomatic reversal begun in the Vienna Convention of the previous year, by which Leopold II. gained a friend in the king of Prussia. Both Van Sybel and Sorel have proved this beyond question. Nor is that view correct which shows the Girondists in July of 1792 as imbued with a great idea, "the vision of a free world." The famous decree offering aid to "nations in bondage" was not passed until November of that year, and then only by accident, and with no conception of its real import.

When, however, we turn to the question of analysis and literary presentation, Mr. Belloc's work at once takes rank with the best historical essays. Granting him his premises, his characterizations of Robespierre and of contemporary events are altogether logical, and are presented in a style that forces an absorbed attention. Robespierre, as the author sees him, belonged to that class of country lawyers who, imbued with the spirit of anti-revolutionary philosophy, systematized that philosophy into a code of principles, and, with a hard logic, judged all men and events by its formulas.

> "He took the first postulates of the 'Contrat Social' for granted. . . . He deduced from them, and still deduced, with a fatal accuracy of process, with a fatal ignorance of things, and with no appreciation of the increasing chances of error, until his deductions had departed prodigiously from their starting point, and began to prove themselves in every practical application absurd."

Thus the atmosphere in which Robespierre lived was one of political dogmatism. He was one of those fanatics who

> "Attach themselves to some principle which is either highly probable, or generally acceptable, or even self-evident, and armed with this truth which few care (and sometimes none are able) to deny, they proceed to a

thousand applications of their rule which they lay down as an iron standard, crushing the multiple irregularities of living things. Of these it has been well said that they go to the devil by logic."

Imbued with these circumscribed ideals, Robespierre entered the National Assembly of 1789. He was "unreasonable logic incarnate," yet his reputation grew steadily by his pertinacity in criticism of existing forms, and his insistent postulation of new principles of government. At the same time he took no part in the immediate quarrels of the Assembly, nor in its practical labors. He "lived in ideas rather than in their application," and was in truth incapable of sharing in the popular excitement and enthusiasm of 1789. This aloofness of temperament, combined with a recognized sincerity, both constantly displayed in the Assembly and at the Jacobin Club, served in time to give him a far-reaching influence. In popular estimation he personified those principles which the radical revolutionists were struggling to realize. But with the events of the 10th of August, the people, whose rights Robespierre had been preaching, actually acquired power, and a change of *rôle* was imperative. Obliged to abandon obstructive criticism, his true forte, he entered upon a period of constructive activity, in which he forfeited both the source of his popularity and his political independence. Though not the coward he has frequently been pictured, he was never a leader in action, nor strong in times of crisis. He unconsciously undermined his own influence by yielding principles to political necessity or to personal ambition. In the trial of the King, his logic became sophistry; in the attack upon the Girondists he exhibited none but the politician's tactics. Yet with the overthrow of the Girondists the time finally arrived when Robespierre's ideals were to be put in execution, when his essays were to become codes.

This interpretation of Robespierre by Mr. Belloc, as just summarized, does not differ greatly from that commonly given. It is with the period following Robespierre's entrance into the Committee of Public Safety that the biography diverges from the beaten track. He joined the Committee, says Mr. Belloc, not reluctantly, but of set purpose. He passed from the realm of abstract theory to that of practical politics. More and more he sacrificed principles to the gratification of personal ambition, and he knew himself to have deserted his ideals. Opposed in theory to the system of the Terror, he yet submitted to it to retain his leadership in Paris, while his occasional resistance to that system is explained as the result of a desire to exhibit his authority. Finally he was tempted, — tempted by the vision of despotic authority, only transparently masked by a pretense of moderating the Terror; and he knew his temptation, yet yielded. Such an analysis denies to Robespierre the excuse of self-deception: an extreme view, yet one ably argued. It seems reasonable also to the reader, and thus is evidence of the skill with which the author has combined his materials. It cannot be accepted as conclusive, simply because no dictum on Robespierre is conclusive. As Mr. Belloc himself states, "in every attempt to explain the man, one must omit the background." In a greater degree than with any other man of the revolutionary era, contemporary events fail to illuminate his character. The study of Robespierre is the study of "a mind isolated and feeding inwardly upon itself."

In his preface Mr. Belloc writes:

"Nothing would be easier than to make a drama of the life of Robespierre, were one content to neglect the exactitude of historical record. On the other hand, nothing would be easier . . . than to write down a voluminous chronicle in which the self contradictions should be stated, but not explained, and in which all the sequence of the great story and all its poignancy should be neglected."

Having denied himself the "easier task," Mr. Belloc undertook to steer the much more difficult middle course, and explain the man. To do this successfully and present to the public a study which altogether escapes the imputation of the dry-as-dust accounts on the one hand, and also of the luridly painted theatrical effects on the other, has been Mr. Belloc's work. And it is no small praise to say that his explanation of Robespierre, while not forfeiting its claim to an honorable place among historical studies, has also much of the charm and style and finish which should win recognition for it in a wider field.

E. D. Adams.

America in the Far East.*

Passing over the matter of racial bias, and of the insuperable British belief in the right of Anglo-Saxon nations to subjugate and dominate weaker peoples, it may be said that few students of contemporary diplomacy are better qualified to speak of the events that are so rapidly transforming the Orient and opening for us a new chapter in the history of the

*The Mastery of the Pacific. By Archibald R. Colquhoun. New York: The Macmillan Company.

world than Mr. Archibald R. Colquhoun, author of "The Mastery of the Pacific." Long a resident and traveller in foreign lands, he has enjoyed rare opportunities for observing the peoples of the Far East and noting such social and political institutions as are calculated to throw light on their racial traits as well as on their capacity for self-government. Former deputy commissioner of Burma and administrator of Mashonaland, he was for several years a special correspondent of the London "Times" in the Orient, — positions that gave him access to sources of information seldom exploited by Europeans. Notwithstanding the fact that he has already published some of these impressions in former volumes which have not only aroused wide interest but won for him special recognition from the Royal Geographical Society, the present book is in every sense a new and original production. Its dominant idea appears to be that the Pacific is to become the highway for the commerce of the world, and hence the arena for the international rivalries of the dawning century. Mr. Colquhoun's style is at once clear and graphic, while his description of Asiatic conditions and possibilities is both thorough and comprehensive. The numerous sketches and photographs, which add so much to the interest and value of the book, were made by Mrs. Colquhoun, the constant companion of her husband throughout his journeys. There are also several good maps and a copious index.

The introductory pages of the volume are devoted to the history of the Pacific and of the various races that have made their homes along its coasts and in its countless islands; while succeeding chapters give a more or less comprehensive account of the three chief colonial interests in the Orient, — namely, those of the United States, Great Britain, and Holland,— and of the empire of Japan, with its colony of Formosa. Then follows a glance at the interests of other Powers in Asiatic waters, — the first place being assigned to Germany and France, not only on account of their insular possessions, but also by reason of their even more extensive interests on the mainland. Finally comes a rough survey of the possessions of China and Russia; and the book concludes with a brief presentation of Mr. Colquhoun's views regarding the probable trend of future events in the Far East. Convinced that the struggle for supremacy must inevitably be settled by force, and therefore fought out by Russia and Japan because of their proximity to bases of supplies, he is disposed to believe that the impending conflict, though perhaps a bloodless one, is to be shifted to an ocean sphere. Hence the Mastery of the Pacific is to be decided by the Great Sea Powers.

American readers will naturally turn with keenest interest to those pages of Mr. Colquhoun's work which set forth our own interests in the Pacific. Thoroughly familiar with the political situation both in this country and in the Philippines, he balances the varying forces that are thrusting us further and further into the vortex of international passions, and draws conclusions that ought to receive the careful attention of our statesmen as well as of all citizens who can rise above party and creed. To many readers Mr. Colquhoun's remarks concerning the religion of the Filipino will come in the nature of a revelation. "His Christianity," the author declares, "is a thing about which his best friends disagree. Some say it is deep and sincere, others that it is a mere matter of outward show and superstition. One of themselves makes the distinction that it is not so much religious as fanatical." While convinced that we are only on the threshold, so to speak, of the difficulties that await us in the Far East, Mr. Colquhoun thinks that, in spite of many mistakes, we have already accomplished a great deal. And, like most other Englishmen who so complacently view our unjoyous outing in the Pacific, he extols the salubrity of the atmosphere, the picturesqueness of the scenery, and counsels us to keep up our present diet and exercise. Should we cease finding game in the Philippines, there is always the prospect of a bear-hunt in India. He deplores the employment of colored troops in subjugating the native population, urges the adoption of an efficient plan of civil service, and expresses the hope that our government will not be hostile either to the institutions of the islanders or to the capital of Europeans. Mr. Colquhoun observes that what is now wanted is, "not further statements as to the actual number of pagans in certain districts, or the percentage of immorality among the Friars, but experience and judgment in dealing with matters as they stand at present. All the information which can be had by cross-examining untruthful witnesses has been already collected, and the bones of the discussion are picked bare." In other words, America must make up her mind as to her future relations to the Archipelago and then "put her faith in the men who have already devoted so much of their

time to the problem." To send another commission would, in his opinion, merely result in increasing the number of smatterers. Judge Taft he regards as being thoroughly capable of facing the situation, provided he is supported at home. Mr. Colquhoun believes that our ideal policy in the Philippines would have been a temporary military occupation followed by a gradually-developed civil administration; but since, out of deference to public opinion in the United States, a system of quasi-independence has been inaugurated, he throws out the characteristic suggestion that our government ought to "interfere as little as possible with the customs, prejudices, and religion of the Filipinos, and to keep a tight hold."

Of the various rival powers in the Far East, the United States, according to Mr. Colquhoun, will be the dominant factor in the Mastery of the Pacific; and this opinion is based in large measure on our vast resources and fast-increasing population. But he points out very forcibly, in his concluding paragraphs, that in thus embarking on this new phase of her career our country must be prepared to make certain sacrifices as well as to remodel not a few of her time-honored institutions. In other words, "there can be no rest, no pause, in the march of a great empire; it must advance or decay, — history has made that plain."

B. J. Ramage.

Briefs on New Books.

Completion of a great cyclopedia.

The completion of Mr. L. H. Bailey's great "Cyclopedia of American Horticulture" (Macmillan) deserves special notice. At first the work was planned to be a three-volume cyclopedia, but before the first volume was half written it was found that four volumes would be necessary. As Professor Bailey says, "the article *Asparagus* is the first that began to feel the fuller and larger treatment." The editor expresses the hope that this cyclopedia will never be revised, since its purpose is to make a record of North American horticulture as it exists at the opening of the twentieth century. It is expected that subsequent progress will be recorded in a series of supplements, with cumulative index, the manuscript for the first two of which is already prepared. This work has already been somewhat fully reviewed in The Dial, but its important features as a whole, that serve to distinguish it from other works of the same class, may be re-stated briefly: It represents a living horticulture, rather than a compilation of species that chance to have been described or pictured in other cyclopedias or in periodical publications. In it are found only those species known to be actually in cultivation in this country at the time of publication. The second feature is that the species are compared and contrasted as well as described. No cyclopedia has such keys to enable the reader to name the species he has in hand. A third feature is that the leading articles are all signed. One can tell the source of information; and while the great number of contributors, reaching more than 450, has resulted in a somewhat heterogeneous work, there is a personality in the articles, representing as they do a wide range of experience and attainment, that is far more satisfactory than the cut-and-trimmed style of the ordinary cyclopedia. The fourth feature of the book is that it is primarily a cyclopedia of horticulture rather than of gardening; and one more worthy of mention is that plants are presented as living and growing things that are still undergoing evolution. This has introduced the historical method of treatment; and although the subject is a vast one for detailed presentation, the intelligent reader feels the drift of an evolutionary motive. Aside from these general features, an entirely new set of excellent horticultural pictures, the biographies of persons who have had an important influence upon American horticulture, the geographical and historical subjects, the special attention given to tropical and sub-tropical plants, the unusual number of citations to literature, are all worthy of commendation. Some of the interesting statistics of the work may be mentioned. There are 4357 entries or articles, including cross-references; the number of genera described is 2225; the number of species fully described is 8793, of which 2419 are native to North America north of Mexico. Writing on the cyclopedia was begun in January, 1899, a year having then been spent in making indexes and collecting data. The proof of the letter Z was received December 31, 1901. In dismissing the work, the editor, in a very characteristic vein, writes as follows: "Hundreds of books had become familiar friends. We would never see them all together again. Like a child, the cyclopedia had grown. Like the mature youth, it had left us. It was no longer ours."

Theories of the notation of English verse.

Mr. J. P. Dabney is the latest of theorists regarding the notation of English verse, and, like his predecessors, he believes he has solved the multiform problem it presents in "The Musical Basis of Verse, a Scientific Study of the Principles of Poetic Composition" (Longmans). All English poetry, the book observes, follows in detail the laws of musical composition, and may be noted musically in either two-four or three-four time. Being purely a question of stressed syllables regularly recurring, with either one or two unstressed syllables intervening, the division can be made with exactitude, all of the measures variously known as iambic, trochaic, or spondaic falling into the two-four bar,

and those either dactylic, amphibrachic, or anapæstic into the three-four. The author further reduces all forms of English metre to three classes or manners: (1), "Strict," in which all the lines begin uniformly with the anacrusis, which will include iambs, anapæsts, and amphibrachs; (2), those "with direct attack," without the anacrusis, comprising dactyls and trochees; and (3), "Free," in which the poet uses lines with or without the anacrusis. As in the case of his predecessors in this field, Mr. Dabney finds it necessary to accuse poets of eminence of lack of ear for writing verses which do not fall within his scheme, — Wordsworth and Emerson among others. The question of extra syllables is met by putting in extra notes—not grace notes, either — as in the case of Milton's "Wallowing unwieldy, enormous in their gait," where the first bar has four notes and the second three. It is Sidney Lanier's method carried to its logical conclusion; but it does not bring conviction in its train. There is a law, exceedingly complex in its statement, which governs English heroic verse. It implies not merely stresses in due place, but stresses out of place, the use of long syllables to produce such effects, the various placings of the cæsura, and the use of rhetorical pauses for this purpose. It also implies elisions, the uses of phrases as long words, and all the delicate shades of stress which long words and phrases so used necessitate. Its infinite varieties cannot be stated in terms of the metronome, as Mr. Dabney insists; and he leaves the problem quite as complicated as he finds it. To the classicist, indeed, his book will seem like the reduction of Lanier's work to an absurdity.

Short lives of two leading Americans.

The two latest issues of that excellent group of brief lives of men who have played a large part in American history, called the "Riverside Biographical Series" (Houghton), are of value and interest, since they are not only good pieces of work, but treat of men whose lives are among ordinary readers largely a matter of tradition. Mr. William Garrott Brown has given the life-story of Stephen Arnold Douglas with a completeness that seems remarkable until one remembers the meteoric brevity of that astonishing career and the overshadowing importance of the one great question that roused the passion and filled the attention of the country during the decade before the Civil War. Few parallels can be found to the astonishing rise to prominence of this man whose body was so small but whose ambition was so colossal. There was no situation that he did not dominate at once, whether in frontier Illinois or at the capital of the nation, until he found himself confronted by the aroused moral sense of the North. Then his essential weakness was manifested. Wholly unlike Lincoln, his beaten rival all through life up to this time, he lacked in moral sensibility. He could not measure this new force, because he could not understand it. So he failed of the presidency, the goal of his ambition; and when he died, at forty-eight, he had been pushed to one side by his less brilliant but far greater rival. The volume will appeal most to those who are already familiar with the history of Douglas's time.—The other volume is a life of Samuel de Champlain, by Mr. Henry D. Sedgwick, Jr. Here, too, one purpose dominated the life of the subject, so that, although the life's activity extended over nearly half a century, it can be adequately presented in a small compass. The author has shown his hero as a statesman and a prudent leader of men, as well as a daring explorer. His final word is this: "Champlain was very noble in public and private life, simple, just, honorable, and kind, with a tenderness toward the weak, and a steadfast, patient loyalty in trouble, that with his 'insuppressive mettle' make him one of the worthiest, if not the worthiest, man in the early history of North America."

Mediæval ivory carvings.

The second volume in the series of "Handbooks of Great Craftsmen" (Macmillan) is curiously misnamed "The Ivory Workers of the Middle Ages," and is certainly misplaced in a series of books having to do with the great craftsmen. The human interest is conspicuously lacking. The author, Mr. A. M. Cust, manages to avoid giving any information whatever regarding ivory workers. Tuotilo, the monk of St. Gall, and a reputed hero of the craft (*circa* 900 A.D.), is mentioned only for the purpose of denying that he was an eminent craftsman in ivory. If it be true, as other monographs upon ivory carving state, that Albrecht Durer, Michel Angelo, Benvenuto Cellini, and many other artists and many European princes of the Middle Ages, followed the "beautiful craft," and furnished specimens of their workmanship in ivory to enrich the museums of the art capitals of Europe, no mention thereof is made in this book. Some information it gives regarding the art of ivory carving in its relation to sculpture, and it seeks to show the continuity of this art from the time of the Cave Dwellers down through the various periods into which the history of art is divided, and that it prospered at times when the sculptor's art declined and when monumental sculpture was almost completely suspended. All this is interesting; but the photographic reproductions by which the book is illustrated do not exhibit the anonymous mediæval carvers as accurate interpreters of the human form, nor their skill as superior to that of the modern ivory workers. Nor are the pictures calculated to inspire the readers of the book with a very deep interest in the art of ivory carving.

Biblical and Semitic studies from Yale.

A recent volume of the "Yale Bicentennial Publications" (Scribner) is taken up with a collection of "Biblical and Semitic Studies" prepared by seven members of the biblical and Semitic faculty of Yale University. The essays deal with a wide range of

topics, touching the Old and New Testaments, Rabbinical lore, and Semitic history. They are up-to-date discussions, and reflect the spirit of investigation that properly has its abode in such an institution as Yale. The first article, by Professor E. L. Curtis, is a study of the tribes of Israel, in the light of the latest hypotheses put forth by a number of Old Testament scholars, especially in Europe. The impression produced on the reader by a careful perusal of this article is that we are in danger of falling into a habit of employing fanciful and arbitrary methods in the interpretation of ancient oriental literature. There is no limit to the possibilities of such imaginary explanations as he gives of the personages of the Old Testament. The growth of Israelitish law is the theme of the second article. As in much of the current discussions of that subject, the authors, Professors Kent and Sanders, present an argument for the chief growth of the law late in Hebrew history — in post-exilic times. To a layman in the subject, their method of presentation is orderly, consecutive, logical, but rather too much wedded to a theory that underlies the whole scheme to carry conviction. Professor F. C. Porter contributes the third article on "Yetser Hara," "the evil inclination," or "imagination" in the Old Testament, rabbinical literature, etc. This is a valuable addition to our knowledge of this important Hebrew term. "The Significance of the Resurrection," by Professor Moulton, "Stephen's Speech," by Professor Bacon, and "The Mohammedan Conquest of Egypt and North Africa (643-705 A. D.)," by Professor Torrey, are the concluding scholarly contributions to this valuable bicentennial volume of Yale University.

Interesting musical essays.

A few appreciative sketches on musical subjects, written by Mr. Filson Young, have been published under the title of "Mastersingers" (imported by Charles Scribner's Sons). While there has been no effort to deliver a critical judgment upon the music and musicians written about, the author has penned a truthful record of the effect that certain works, differing widely one from the other, produce on a single mind. In three successive chapters we are given a critical analysis of "Bach's Organ Fugues," "Mozart's Requiem," and "Tschaikowsky's Sixth Symphony." To those who are familiar with these works, and yet have but a slight knowledge of the meaning of all the leading motives that are interwoven into textures of inexpressible beauty, the author's treatment of the subjects has a pictorial suggestiveness that enables one to dispense with a thorough understanding of the actual music. Students of music will appreciate the manner in which certain musical ideas have been revealed, — for the fruitless search after a single pregnant and striking musical idea in a forest of contrapuntal solfeggios and roulades is certainly not a pleasurable exercise of mental ingenuity. Another interesting chapter in the book is devoted to Charles Villiers Stanford.

"Old Put" as a man of energy.

No man better deserves a place among "American Men of Energy" than does General Israel Putnam, a life of whom by William Farrand Livingston has been added by the Messrs. Putnam to the brief series of biographies bearing that name. The energy of "Old Put" needed not to be brought to mind, for too many legends concerning the old hero are still afloat. But the volume is needed to correct what may be a current misapprehension, too likely to arise in such cases, that there was not behind the marvellous energy and daring the more solid qualities of ability and character. While the facts given are out of historical perspective, as in most biographies, and General Putnam's part is made almost the central one in the war, after all allowances are made one cannot but conclude that he was really an able general and a broad-minded statesman in his political views. That Washington made him his right-hand man during the early years of the Revolution, would almost settle the matter. The earlier part of the story, recounting the services of the hero as scout and officer in the French and Indian War, is a constant succession of venturesome and almost foolhardy deeds; but the reader feels throughout that there are shrewdness and good sense behind the daring exploits.

Men and events in 18th-century Ireland.

"The Irish question," as Lord Rosebery once happily remarked, "has never passed into history because it has never passed out of politics." Mr. C. Litton Falkiner quotes this observation in the preface to his "Studies in Irish History and Biography" (Longmans), and adds that he cannot hope to escape criticism from the point of view of Irish politics. His chapters are devoted mainly to eighteenth-century characters, and he has aimed to exhaust all available sources of information. Most of these studies have already seen the light in the "Edinburgh," the "Quarterly," and other reviews and magazines, and one is expanded from a short article contributed to the "Dictionary of National Biography." Grattan, Clare, Castlereagh, Plunket, Thomas Steele, Sir Boyle Roche, and the Earl-Bishop of Derry claim each a chapter, while the last third of the volume is devoted to an account of the French invasion of Ireland. The reputed father of the Irish bull is, of course, the most diverting character in the book, and one regrets that more space could not have been allowed him. Scholarly treatment and fairness of tone make this collection of Irish studies by an Irishman a work of more than passing interest.

The love-letters of Napoleon.

"Napoleon's Letters to Josephine, 1796-1813" (Dutton), translated and edited by Mr. H. F. Hall, serve, with the aid of copious notes, wide margins, and thick paper, to make up a presentable volume. The letters for the period of the first Italian campaign depict the impassioned lover, and are of interest

in illustrating Napoleon's romantic temperament in early manhood. Those of 1806-7, at the time of the war with Prussia and Russia, indicate a thoughtful interest in keeping Josephine informed of the progress of the campaign, but are brief and hurried. In all save the first period, any one of these so-called letters might easily be reproduced upon a modern postal card, and few have any inherent personal interest. They are largely mere abbreviated records of events, accompanying a perennial injunction to Josephine to be "contented and happy." Mr. Hall has fulfilled the duties of an editor very acceptably, placing before each letter a statement of the leading contemporary events, while his arrangement is logical, and his translation happy. This presentation enhances such interest as the letters may possess.

BRIEFER MENTION.

The first four issues of "The Unit Library" have reached our table. This library is to consist of reprints of standard literature, published at a low price, which is reckoned upon the basis of ½d. for every "unit" of twenty-five pages. Another penny is added for a paper cover, and something more for cloth and leather bindings. The books now published are "The Vicar of Wakefield" (9 units), "A Sentimental Journey" (6 units), "The Origin of Species" (20 units), and Emerson's "English Traits" (8 units). The editions are unabridged. This enterprise bids fair to do for English readers what has been done so successfully in the case of German readers by the "Universal-Bibliothek" of Phillip Reclam, from which the idea has evidently been borrowed.

We have received from the Atlanta University Press an interesting discussion of "The Negro Common School," being a report of a social study made under the direction of the University, and now edited by Dr. W. E. Burghardt Du Bois. These studies of the negro problem which are being made with so much intelligence by Atlanta University are of great sociological and educational value, and deserve to be widely examined. Perhaps the most striking showing made by the present pamphlet is that for the last thirty years the negroes of the former slave states have paid for their own schools (contrary to the usual idea), and that the negroes of the whole country have contributed during the past generation no less than forty millions of dollars for the education of their children.

An extra number of the "Johns Hopkins University Studies in Historical and Political Science" is made up of tributes to the late Herbert B. Adams. The chief contributions are by Messrs. J. M. Vincent, Richard T. Ely, Daniel C. Gilman, and Burr J. Ramage. The greater part of the volume is devoted to a bibliography of the work done by men connected with the department of History, Politics, and Economics during its first quarter-century. The showing made is truly imposing, and helps us to understand what the Johns Hopkins influence has done for American scholarship. It has been a fertilizing and fructifying influence throughout the whole country, and has amply justified the far-sighted wisdom of its late President.

NOTES.

"Samuel I. II.," edited by Mr. James Sime, and "Deuteronomy," edited by Mr. G. Wilkins, are two volumes of the "Temple Bible," published by the J. B. Lippincott Co.

"Julius Cæsar," with an introduction and notes by Mr. Michael Macmillan, is the latest volume of the library edition of Shakespeare now in course of publication by the Bowen-Merrill Co.

Two volumes of "Guy Fawkes," two of "Old St. Paul's," and one of "Star Chamber," are additions to the new "Windsor" edition of W. H. Ainsworth's novels, published by the J. B. Lippincott Co.

"Four American Explorers," by Miss Nellie F. Kingsley, is a new volume in a series of educational reading-books published by the Werner School Book Co. Lewis, Clark, Frémont, and Kane are the four men whose exploits are chronicled in simple and interesting language.

"The International Student's Atlas," prepared under the direction of Mr. J. G. Bartholomew, is imported by the Messrs. Scribner. It includes nearly a hundred pages of plates, and a comprehensive general index. It may be recommended as a strictly modern work at a moderate price.

A translation of Alexander Glovatski's novel of ancient Egypt, "The Pharaoh and the Priest," has been made by Mr. Jeremiah Curtin, and will be issued at an early date by Messrs. Little, Brown, & Co. The same firm will also publish next month a new novel by Miss Mary Devereux, entitled "Lafitte of Louisiana."

Mr. Clarence S. Darrow's collection of pleasant literary papers, "A Persian Pearl, and Other Essays," first published in 1899, now reappears in a new edition bearing the imprint of Mr. C. L. Ricketts, Chicago. In mechanical form the volume is a great improvement over the original Roycroft edition, and is altogether a good example of artistic but inexpensive bookmaking.

"Captain Jinks of the Horse Marines" is one of the frothiest of Mr. Clyde Fitch's frothy dramatic efforts. Its present publication in book form, with illustrations (including a portrait of Miss Ethel Barrymore), will doubtless be welcome to those who have seen the play and wish for a permanent souvenir of their hour of amusement. The book comes from Messrs. Doubleday, Page & Co.

"Grieb's German Dictionary" has long been a standard work, and we welcome the publication of the new edition (the tenth), re-arranged, revised, and enlarged under the editorship of Dr. Arnold Schröer of Freiburg i. B. The English-German section is the only one now published, and makes a volume of 1358 pages. The Oxford University Press (Mr. Henry Frowde) supplies the English and American market with this work.

The University of Chicago Press send us an acting edition of Ben Jonson's "The Case is Altered," which is to be produced by students of the University on the seventeenth of this month. As the first production in Chicago of an Elizabethan play under Elizabethan conditions, the occasion promises to be of much interest. At the same time, we receive from Messrs. Paul Elder & Morgan Shepard, San Francisco, a translation of the "Antigone" of Sophocles, prepared in connection with the recent performance of the play (in Greek) under the Stanford auspices. This translation follows Professor Jebb's text in most matters, and is the work of Professors H. R. Fairclough and A. T. Murray.

List of New Books.

[*The following list, containing 78 titles, includes books received by* The Dial *since its last issue.*]

BIOGRAPHY AND MEMOIRS.

Autobiography of Sir Walter Besant. With a Prefatory Note by S. Squire Sprigge. With portrait, 8vo, gilt top, uncut, pp. 294. Dodd, Mead & Co. $2.40 *net*.

William Black, Novelist: A Biography. By Wemyss Reid. With portrait, 8vo, gilt top, uncut, pp. 353. Harper & Brothers. $2.25 *net*.

The Memoirs of François René Vicomte de Chateaubriand, sometime Ambassador to England. Trans. by Alexander Teixeira de Mattos. Vols. III. and IV. Illus., large 8vo, gilt tops, uncut. G. P. Putnam's Sons.

Little Memoirs of the Nineteenth Century. By George Paston. With photogravure portraits, 8vo, gilt top, uncut, pp. 376. E. P. Dutton & Co. $3. *net*.

General Forrest. By Capt. J. Harvey Mathes. Illus., 12mo, gilt top, uncut, pp. 395. "Great Commanders." D. Appleton & Co. $1.50.

The Vicar of Morwenstow: A Life of Robert Stephen Hawker, M.A. By S. Baring-Gould, M.A. Eighth edition; with portrait, 12mo, pp. 312. Thomas Whittaker. $1.25.

The True Aaron Burr: A Biographical Sketch. By Charles Burr Todd. Illus., 12mo, gilt top, pp. 77. A. S. Barnes & Co. 50 cts. *net*.

HISTORY.

History of Wachovia in North Carolina: The Unitas Fratrum or Moravian Church in North Carolina during a Century and a Half, 1752–1902. By John Henry Clewell, Ph.D. Illus., large 8vo, pp. 365. Doubleday, Page & Co. $3. *net*.

The History of the Louisiana Purchase. By James K. Hosmer, Ph.D. Illus., 12mo, pp. 230. D. Appleton & Co. $1.20 *net*.

When Old New York Was Young. By Charles Hemstreet. Illus., 8vo, uncut, pp. 354. Charles Scribner's Sons. $1.50 *net*.

Cromwell's Army: A History of the English Soldier during the Civil Wars, the Commonwealth, and the Protectorate. By C. H. Firth, M.A. 12mo, pp. 444. James Pott & Co.

Publications of the Mississippi Historical Society. Edited by Franklin L. Riley. Volume V. Large 8vo, uncut, pp. 394. Oxford, Miss.: Printed for the Society.

GENERAL LITERATURE.

Dante Studies and Researches. By Paget Toynbee, M.A. Large 8vo, gilt top, uncut, pp. 359. E. P. Dutton & Co. $3.50 *net*.

Main Currents in Nineteenth Century Literature. By George Brandes. Vol. II., The Romantic School in Germany (1873). 8vo, gilt top, uncut, pp. 329. Macmillan Co. $2.75 *net*.

Meditations of an Autograph Collector. By Adrian H. Joline. Illus., large 8vo, gilt top, uncut, pp. 316. Harper & Brothers. $3. *net*.

Fashions in Literature, and other Literary and Social Essays and Addresses. By Charles Dudley Warner; with Introduction by Hamilton Wright Mabie. 12mo, gilt top, uncut, pp. 330. Dodd, Mead & Co. $1.20 *net*.

The Buried Temple. By Maurice Materlinck; trans. by Alfred Sutro. 12mo, gilt top, pp. 335. Dodd, Mead & Co. $1.40 *net*.

An Introduction to the Scientific Study of English Poetry: Being Prolegomena to a Science of English Prosody. By Mark H. Liddell. 12mo, pp. 312. Doubleday, Page & Co. $1.25 *net*.

Works and Days. By Hamilton Wright Mabie. 16mo, gilt top, uncut, pp. 299. Dodd, Mead & Co. $1. *net*.

A Persian Pearl, and Other Essays. By Clarence S. Darrow. New edition; 8vo, gilt top, uncut, pp. 160. Chicago: C. L. Ricketts. $1.50 *net*.

NEW EDITIONS OF STANDARD LITERATURE.

Novels of William Harrison Ainsworth, "Windsor" Edition. New vols.: Guy Fawkes (2 vols.), Old St. Paul's (2 vols.), The Star Chamber (1 vol.). Illus. in photogravure, 16mo, gilt tops, uncut. J. B. Lippincott Co. Per vol., $1.

Selections from the World's Greatest Short Stories, Illustrative of the History of Short Story Writing. With critical and historical comments by Sherwin Cody. 16mo, gilt top, uncut, pp. 412. A. C. McClurg & Co. $1. *net*.

Temple Bible. New volumes: First and Second Books of Samuel, edited by James Sime, M.A.; Fifth Book of Moses Called Deuteronomy, edited by G. Wilkins, M.A. Each with photogravure frontispiece, 24mo, gilt top. J. B. Lippincott Co. Per vol., leather, 60 cts. *net*.

Shakespeare's Julius Cæsar. Edited by Michael Macmillan. 8vo, uncut, pp. 179. Bowen-Merrill Co. $1.25.

The Case Is Altered: A Comedy. By Ben Jonson. 12mo, uncut, pp. 89. University of Chicago Press. Paper.

The Antigone of Sophocles. Trans. by H. R. Fairclough and A. T. Murray. 12mo, pp. 63. San Francisco: Paul Elder and Morgan Shepard. Paper, 35 cts. *net*.

BOOKS OF VERSE.

A Tale of True Love, and Other Poems. By Alfred Austin. 12mo, gilt top, uncut, pp. 139. Harper & Brothers. $1.20 *net*.

The Black Christ. By C. S. A. Revised edition; 12mo, uncut, pp. 31. Oxford: B. H. Blackwell. Paper.

When Bards Sing out of Tune. By A. Clark. 12mo, pp. 67. Abbey Press. 50 cts.

FICTION.

The Kentons. By W. D. Howells. 12mo, pp. 317. Harper & Brothers. $1.50.

Heralds of Empire: Being the Story of One Ramsay Stanhope. By A. C. Laut. 12mo, pp. 372. D. Appleton & Co. $1.50.

Dorothy Vernon of Haddon Hall. By Charles Major; illus. by H. C. Christy. 12mo, gilt top, uncut, pp. 369. Macmillan Co. $1.50.

Openings in the Old Trail. By Bret Harte. 12mo, pp. 332. Houghton, Mifflin & Co. $1.25.

Margaret Vincent. By Mrs. W. K. Clifford. 12mo, pp. 356. Harper & Brothers. $1.50.

The Claybornes: A Romance of the Civil War. By William Sage. Illus., 12mo, pp. 404. Houghton, Mifflin & Co. $1.50.

A Damsel or Two. By F. Frankfort Moore. 12mo, pp. 371. D. Appleton & Co. $1.50.

Deep-Sea Plunderings. By Frank T. Bullen, F.R.G.S. Illus., 12mo, pp. 361. D. Appleton & Co. $1.50.

At Sunwich Port. By W. W. Jacobs. Illus., 12mo, pp. 351. Charles Scribner's Sons. $1.50.

The Sport of the Gods. By Paul Laurence Dunbar. 16mo, gilt top, pp. 255. Dodd, Mead & Co. $1.50.

In the Country God Forgot: A Story of To-Day. By Frances Charles. 12mo, pp. 328. Little, Brown, & Co. $1.50.

Morchester: A Story of American Society, Politics, and Affairs. By Charles Datchet. 12mo, pp. 480. G. P. Putnam's Sons. $1.20 *net*.

Her Serene Highness. By David Graham Phillips. With frontispiece, 12mo, gilt top, pp. 194. Harper & Brothers. $1.50.

Roman Bisnet. By Georgia Wood Pangborn. With frontispiece, 12mo, pp. 280. Houghton, Mifflin & Co. $1.50.

The Outlaws: A Story of the Building of the West. By LeRoy Armstrong. 12mo, pp. 320. D. Appleton & Co. $1.25.

Buell Hampton. By Willis George Emerson. 12mo, gilt top, pp. 415. Boston: Forbes & Co. $1.50.

The God of Things: A Novel of Modern Egypt. By Florence Brooks Whitehouse. Illus., 12mo, pp. 288. Little, Brown, & Co. $1.50.

At the Back of Beyond. By Jane Barlow. 12mo, pp. 358. Charles Scribner's Sons. $1.50.

Hardwicke. By Henry Edward Rood. 12mo, pp. 312. Harper & Brothers. $1.50.

The Confessions of a Matchmaking Mother. By Lilias Campbell Davidson. 12mo, gilt top, uncut, pp. 254. J. F. Taylor & Co. $1.50.

When Love is King: A Story of American Life. By W. Dudley Mabry. 12mo, gilt top, pp. 431. R. F. Fenno & Co. $1.50.

Infans Amoris: A Romance. By T. Everett Harry. 12mo, pp. 335. Abbey Press. $1.50.

My Lord Farquhar: A Romance. By Thomas Emmet Moore. 12mo, pp. 248. Abbey Press. $1.25.

The Chiefs of Cambria: A Welsh Tale of the Eleventh Century. By Morgan P. Jones. 12mo, pp. 250. Abbey Press. $1.25.

Christopher. By "The Princess" (Mary F. Lockett). Illus., 12mo, pp. 328. Abbey Press. $1.25.

Fortune's Wheel. By Martha Gray. 12mo, pp. 275. Abbey Press. $1.

T' Bacca Queen. By T. W. Wilson. 12mo, pp. 355. D. Appleton & Co. Paper, 50 cts.

The Man in the Moon; or, The Unexpected. By Bertram Dendron. Illus., 24mo, gilt top, uncut, pp. 100. Bonnell, Silver & Co. 50 cts.

A Silken Snare: A Love Story. By William Leroy. 12mo, pp. 115. Abbey Press. 50 cts.

TRAVEL AND DESCRIPTION.

The Burton Holmes Lectures. Vols. I., II., III., and IV. Illus. in colors, etc., large 8vo, gilt tops, uncut. Battle Creek: The Little-Preston Co., Ltd. (Sold only in sets of 10 vols. by subscription.)

THEOLOGY AND RELIGION.

Contentio Veritatis: Essays in Constructive Theology. By Six Oxford Tutors. Large 8vo, uncut, pp. 311. E. P. Dutton & Co. $3.50 *net*.

The Theology and Ethics of the Hebrews. By Archibald Duff, M.A. 12mo, pp. 304. "Semitic Series." Charles Scribner's Sons. $1.25 *net*.

Broader Bible Study, Illustrated by Diagrams. The Pentateuch. By Rev. Alexander Patterson. 16mo, pp. 236. George W. Jacobs & Co. 75 cts. *net*.

The Life Worth Living; or, Guides and Guards to Holiness and Heaven. By Wilbur C. Newell. Illus., 12mo, pp. 326. Abbey Press. $1.

Satan and Demons. By Prof. L. T. Townsend, D.D. 24mo, pp. 131. Jennings & Pye. 25 cts. *net*.

NATURE AND OUT-OF-DOOR BOOKS.

Field Book of American Wild Flowers: A Short Description of their Character and Habits, a Concise Definition of their Colors, and Incidental References to the Insects which Assist in their Fertilization. By F. Schuyler Mathews. Illus. in colors, etc., 18mo, pp. 552. G. P. Putnam's Sons. $1.75 *net*.

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The Brook Book: A First Acquaintance with the Brook and its Inhabitants through the Changing Year. By Mary Rogers Miller. Illus., 8vo, pp. 241. Doubleday, Page & Co. $1.35 *net*.

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THE NOVEL OF AMERICAN HISTORY.

Many are the Cassandra voices of to-day, foretelling decadence and doom to the historical romance. Each new novel of problem or temperament is heralded as that long-awaited giant that shall overthrow the tenacious yet shrivelled race of historical romancers and hurl them from their vaunted throne in the reading-world. Meanwhile, undisturbed by the maledictions and prophesies, authors continue to write at maximum soul-sapping speed, and publishers continue to announce "fifty thousand copies sold ten days before publication."

There are strong indications that reaction from this mercantile excess, this flamboyant advertisement of wares of the brain and fancy, must come as a relief to the judicial and scholarly reader. No one would deny that among the much-advertised and widely-read novels of the last five years a few have that intrinsic grasp and vital portraiture of mien and soul that will gain for them a place among the potent and representative books of the age. Despite such concessions, however, one must also admit that there are scores of volumes appearing annually, announced with glaring headlines, whose only claim to favor is in the dangerous and alluring appeal to overstrained imagination or neurotic passion. Such novels, fortunately, become literary comets, and their effect is soon obscured.

Amid many inferior and sensational ventures, products of clever ambitions rather than sincere literary expression, the historical novel has yet reëstablished itself upon the higher planes of fiction, and, through a few worthy volumes, has proclaimed the sanative and energizing influence of this form of fiction, until it has reached a steadfast response unrivalled since the days of Scott and Dumas. Whatever may be the decrease in the astounding sales of historical fiction during the next few years, whatever may become the next dominant literary fashion, it is safe to affirm that the historical novel, which has sincere purpose and literary power, has again attained a sure rank in contemporary literature. Previous to the last half decade, this literary type had endured disfavor for more than a quarter-century. After the works of Scott, Bulwer, and Cooper, the historical fiction, with few exceptions, was poorly executed and little read. In 1889, Mr. William Sharp, in a criticism upon one of the exceptional novels of this class, Hardy's "Passe Rose," admitted its skilful workmanship, but added, "The historical novel is at low ebb." He made the prediction that this desuetude was permanent, and that neither scholars nor uncultured readers had further need of this "hybrid" form. And yet the need and response came as a healthful reaction from novels of extreme morbid

realism, or elemental local tales, whose simplicity at first pleased, then satiated, the reading world. A demand was created for more virile imaginative forms, and, in revival, appeared the novel of action, with two distinct literary expressions, — first, the novel of contemporaneous work and heroism, exampled by Mr. Kipling, Mr. Hopkinson Smith, or Miss French; and second, the historical romance that has reëstablished its rightful claim.

In no country has this form of romance met with more extravagant and long-lived favor than in America. Moreover, while old-world scenes in new panoramas have commanded ready sale, while Stevenson and Weyman, Galdos and Sienkiewicz, have been favorites, while the daring and zest of such a story as "The Helmet of Navarre" has received passing plaudits, yet the primal interest has centred about romances of national history. Though occasional critics attributed the new patriotism in literature to the war with Spain, yet its manifestation preceded this national event and has a more logical and sequential growth. It is akin to the changes in moods and tenets of life and letters during the last century. The parity of realism and picturesqueness is typical of the present age and has found special illustration in history and fiction. While readers make adroit synthesis of cause and result, while they trace the philosophy of great world-movements, they no longer welcome detailed philosophical methods by historians or fictionists. Buckle and Hallam are still classic, but the scenic historians, Carlyle and Froude, Fiske and Parkman, represent the present-day attitude toward the past. Our democratic age has no desire to see characters "strut across the stage," or "step out from history's pages"; we are anxious to know the true man, stripped of his insignia. Perhaps our characteristic unreserve, which often borders on irreverence, has never been so well expressed as in the semi-satirical lines of Halleck, descriptive of the early democratic traits of his countrymen who

> "Would shake hands with a king upon his throne,
> And think it kindness to His Majesty."

The historical romancer is confronted by a serious problem in portraiture of historical characters; in many of the more recent and most artistic novels, as in the best work of Scott and Cooper, the leading historical persons are in the background, not before the constant glare of the foot-lights. The more prominent characters in the story are fictitious or lesser-known to history. The skilful introduction of real historical heroes in minor *rôles* is a strong and safe method of emphasizing the atmosphere. To make this scenic quality vivid, to reveal a creative and, at the same time, a relevant imagination, constitute the essential aims of the historical novel. The reader may easily gauge the writer's scholarship by his success in attaining a true pictorial atmosphere. Droll anachronisms are found in some of the most popular fiction. To carelessly mingle history and fiction, in the setting of the story, is dangerous; the reader of such stories, found among the most popular works of Scott and Bulwer no less than later writers, often carries through life delusions on important events and periods of history.

Some recent novels and dramas of American history have done gross injustice to real persons and scenes chosen for reproduction. To apotheosize Aaron Burr or villainize Israel Putnam, to scoff at Franklin's services for our country at the court of France or to bestow immortal youth upon Barbara Freitchie, — such perversions of facts perjure the historian and weaken the romancer. Again, many authors fail to adapt their diction to the colloquialisms of the times. There is a ludicrous aspect to a popular tale of the Revolution couched in the ultra-journalistic phrases of to-day, with references to prospective "sky-scrapers" and interchange of debonair club-life greetings. With many good qualities and evidence of wide reading, the gifted author of "A Son of the Old Dominion" loses the effect of her atmosphere when, in a thrilling narrative of Indian strife, she pauses suddenly and declares that these events "are all recorded in history," or, with yet greater offense, quotes directly from history, wholly destroying the illusion of her background. Such flaws suggest the substitution of the historian for the novelist; the historian may *study* his events, the novelist must assimilate his studies and then *portray*. Thackeray and Charles Reade in the past, Mr. James Lane Allen, Mr. Thomas Nelson Page, and Miss Murfree in the present, excel in almost perfect reproduction, even incarnation, of chosen periods; and these results are often gained without the introduction of familiar historical persons.

A wide sympathy with the world's successive cycles, but a concentrated study of a particular period, characterize the best novelists of history. James, Ainsworth, Miss Muhlbach, of the past, have many kinsmen among current American romancers. They show versatility and marvellous industry, but such incomplete and inchoate panoramas will soon be forgotten as literature. Some of the honored names in historical fiction have produced only one or two novels. "Callista," "John Inglesant," "In His Name," are types of such exceptional and vital work. This last title suggests one of the earlier novels of American history whose favor has never been submerged. An English magazine of recent date mentioned this as "the best American historical novel." In brief retrospect one may recall other early fiction of American history that has merited its immortality amid diverse literary fashions and vacillating standards of criticism. If Cooper often wearies with his prolix diction and his careless structure, he created two worthy novels of distinctive and thrilling action in "The Spy" and "The Last of the Mohicans," and thereby proclaimed himself the pioneer romancer of American forests and frontier battle-lines. Amid the sen-

sational and imitative work of Paulding, Simms, Cooke, and Mrs. Childs, on historical themes, — volumes seldom opened to-day, — Irving has kept a perennial charm for old and young, and his genial, leisurely tales, with American history and legend for motives, have never been more honored and loved than they are in the new century. Lowell gave warm praise to a novel of American history that has lost, through some mischance, its merited reading. Sylvester Judd's "Margaret" cannot be surpassed as a vital portrayal of New England life at the meeting of the eighteenth and nineteenth centuries. It is essentially a story of analysis rather than of action, — a crude yet intensive mingling of realism and ideality. With the graphic recollections of musters, camp-meetings, huskings, and village schools of the period is interwoven a story of deep soul-searching power. In a letter from Froude to Thoreau, after the latter's first volume, "A Week," had reached him, the English historian said: "In your book, and in one other from your side of the Atlantic, — 'Margaret', — I see hope for the coming world."

Hawthorne painted an unrivalled atmosphere of colonial Massachusetts, and, in wonder at his subtle, psychological magic of analysis, one must not forget his faithful portrayal of early types and customs. Decades ago the western pioneer lands were photographed in the fiction of Bret Harte, Edward Eggleston, and Miss Woolson. The strong realism of these stories, often fraught with actual experience, has given them rank both as novels of history and narratives of manners. It may be questioned if any historical novelist has revealed greater pictorial vigor than Edwin Bynner in "Agnes Surriage" and "The Begum's Daughter." Like the true artist in fiction, Mr. Bynner chose a small dramatic episode about which he could cluster a few strong landmarks and types. Mr. Cable has immortalized the architecture and manners and speech of Creole New Orleans of the past and present, and to one reader, at least, his later ventures in more specific tales of war and politics fail to equal the delicate artistic suggestion, and the intensified focalized interest, of these earlier romances of "Dr. Sevier," "The Grandissimmes," and "Madame Delphine."

While American novelists are fast appreciating the unrivalled mines of literary material still unworked within their land, while few nations have had, within so brief a time, history of so great moment with such varied and faithful records, only a few scattered fragments of our history have thus far been chosen for portrayal by novelists of broad intellect and trained imagination. Especially barren of romantic treatment are the periods of settlement in the central states, the witchcraft delusion, and that "critical period of American history" which succeeded the Revolution and preceded the War of 1812. The latter event, and the years of political ferment and social and intellectual awakening prior to the Civil War, also afford diverse themes for pictorial narrative and vivid characterization, though the dramatic scenes are less distinct.

Four periods have furnished popular motives for the American historical novelists, — the first half-century of colonial life in Massachusetts and Virginia, the English-French relations before the French and Indian War, the scenes and characters concentred about the movements of the Revolutionary army in New York and Maryland, and the Civil War with its aftermath of Reconstruction. The early settlements in Virginia especially afford tempting themes for research and roseate fancy. The peculiar comingling of the primeval and the cultured, the interrelations of scholars and royal favorites with the savages and their weird customs, furnish the imagination with matchless episodes.

In romantic and stirring flavor, the early records of Virginia far surpass those of the Massachusetts colony. Their conditions were quite distinctive, and the attempt to correlate these in one romance, as in "King Noanett," disclosed the detached backgrounds which defied the novelist's attempted juncture and remained coeval only in time. History has made us more familiar with the aspects of the Pilgrims and the Puritans; we have too much neglected the histories of Virginian life by Byrd and Beverly. The portrayal of scenes at Jamestown and Flower da Hundred has the charm of sensuous atmosphere and unique romantic traditions. Mrs. Goodwin's romances, despite technical defects, retain one's interest; and "White Aprons" and "The Colonial Cavalier" are pure and vivid in background and in emotional treatment. The pictorial and pathetic episodes of "wife-auction" and slave-commitment have been forcefully revealed in "Prisoners of Hope," "To Have and to Hold," and "Free to Serve." In Miss Johnston's initial story, and in her later romances, one is especially impressed by her vital prodigal skill in rapid narrative. After reading "Sherlock Holmes," Stevenson wrote to Conan Doyle: "That is the class of literature that I like when I have the tooth-ache." Of this thrilling type was "To Have and to Hold," and the reader, chained to the breathless whirl of the author's imagination, did not pause to note the dramatic flaws until the race was finished. Then the unbroken succession of adventures with Indians, pirates, panthers, poisons, and shipwrecks, seemed less real, and he began to question the probable method by which Jeremy Sparrow killed those last three Indians, and realized that his imagination, like the author's, was wearied of devising ways and means. "Audrey" is a distinct advance upon the earlier romances of this author, and the character of the heroine reveals rare insight and delicacy of portraiture; far more restraint is noted in the structure of events, though there are still evidences of immature literary powers.

The very names of Pontiac and Quebec are suggestive of romance and dramatic history, and their

possibilities have been well tested by Gilbert Parker. The famous battle on the Plains of Abraham has yet to receive more vivid portrayal than in "The Seats of the Mighty." It is the privilege of a historical romancer to choose a mystery or a mooted tradition about some historical character, and interweave upon this thread a story of double charm. To this type of fiction belongs "Henry Esmond" and "Unknown to History" of the past, and the recent romances, "When Valmond Came to Pontiac," Mr. Parker's fanciful tale of the traditional son of Napoleon, and Mrs. Catherwood's alluring picture of the Dauphin, escaped from France and meeting sundry adventures in America under the name of "Lazarre." As in her earlier stories of frontier life in the Northwest, Mrs. Catherwood has shown a scholarly, leisurely portrayal. Perhaps no historical romance of pioneer life in the Northwest, with interrelations of Indians, French, and English, has equalled in romantic daring and pictorial glow "Alice of Old Vincennes."

The younger generation of American students may gain correct and broad views of the Revolutionary struggle, and just estimates of both Tory and Patriot leaders. The old-time hatred and surmises have given way before the deep truth-searching attitude of this age. Text-books and romances alike respond to this large and true intelligence and educated sympathy. Among a wide variety of historical novels of recent years, portraying many phases of this crucial period, three especially suggest parallelisms and contrasts, and have won popular and scholarly success. "Hugh Wynne" unfolded in careful outlines the social and civic status of the period in Pennsylvania; "Janice Meredith" portrayed the domestic and military life of New Jersey; "Richard Carvel" revealed the political and social atmosphere of Maryland. "Hugh Wynne" surpassed in characterization, "Janice Meredith" in scenic and romantic pictures, and "Richard Carvel" in breadth of scope and easeful yet sustained plot.

Mrs. Gertrude Atherton has drawn a picture of Alexander Hamilton, "The Conqueror," with excess of material and exuberance of laudation. There are, however, a few scenes of historical and dramatic vigor, portrayals both of crucial scenes during the war, viewed from close range by the great generals, and also emphasis of that lesser-known yet vital conflict which transformed the chaotic, anarchical states at the close of the war into a federation. If she has overestimated the part played by her hero in some of these events, she has vivified the struggle for Federalism and has surrounded Hamilton with a large and diverse group of American statesmen, whose salient traits have been well delineated.

Coeval with the Civil War appeared a few novels of intense lurid force, but utterly lacking in poise and finish. While Mrs. Stowe's work possessed some qualities that ensured its longer life, the efforts of her compeers, Simms, Tourgee, Lanier, have been wholly submerged. In contrast with these fervid novels are the recent portrayals of both the war and the reconstruction blunders, results of calm perspective and judicial adjustment of past conditions after time has allayed the excitement and invective. The vividness and penetrative insight are commingled with a scholarly interpretation in such fiction as "John March, Southerner," "Red Rock," "The Crisis," "Henry Bourland," and "The Battle-Ground." While there is no loss of vitality or sympathy, the later novelists have justly emphasized the significant causes and results of the conflict and have treated with impartial colors the heroes and charlatans of both North and South.

The two forms of historical fiction,— the romance of adventure and the analytic novel of character,— have been well exampled in recent American fiction. The first type is evidenced in such stirring tales as "The Chief Factor," "To Have and to Hold," and "From Kingdom to Colony"; the second form is recognized in "Hugh Wynne," "The Crisis," "The Reign of Law," and "The Tory Lover." To avoid the stilted and discursive defects of the earlier novelists, Scott, Cooper, and their successors, and at the same time shun the sensational unreserve and haste of some of the most popular later romancers, would seem the safe passage for the historical novelist. Whether as romance of hazard or narrative of manners, whether restricted to imaginary characters or repainting actual personages, the novelist of history should have one ultimate mission,— to create a story of vital and universal interest, wherein ideality and reality are wisely commingled. His task is to illustrate Carlyle's words: "The Past has always something true, and is a precious possession. In a different time, in a different place, it is always some other side of our common Human Nature that has been developing itself."

ANNIE RUSSELL MARBLE.

THE ELIZABETHAN PLAY IN CHICAGO.

Ever since the mediæval drama broke away from the Church and got into the public square, and thence into the public theatre-house, the tenure of the theatre, and of dramatic literature regarded as the material for stage-acting, has been an uncertain one. This has especially been the case in English-speaking countries, where a certain Puritan prudery distrustful of histrionics, and a certain resolute independence of individual initiative, have kept the stage a private enterprise and have refused to recognize its institutional function. On the continent of Europe things have turned out otherwise, and in many cities the theatre is a recognized institution supported and countenanced by the State.

With us of late there are some signs of change.

A converted few are urging an endowed theatre. And just as the universities and large public schools of the English renaissance practised stage-performances, in both Latin and English, as a regular and recognized part of the college activities, so now the American universities are rapidly if somewhat blindly beginning to enlarge their horizons, admit the educative and cultural value of the practical dramatic art, and make Sophocles, Shakespeare, Jonson, Molière, and the rest, a living text as well as a closet page.

The ideally equipped university of the immediate future will doubtless have, alongside of its other laboratories, what without undue forcing of the already hackneyed metaphor we may call a laboratory of dramatic art, — a theatre-building adequate for the presentation of classical plays from Greek, Latin, English, French, German, and other literatures. And not only this, but sufficient equipment and endowment; so that provision can be made for regular and frequent performances of this sort without overtaxing the energies of the regular teaching staff. Indeed, as this is an age of aggregation and trusts, who knows but that a full-fledged theatre with a stock-company drawn from the *élite* of the profession may before long settle down next to some university campus, — in short, an endowed theatre under university management and control!

Meanwhile, the ferment is working. Harvard, Yale, Wisconsin, Stanford, Michigan, Beloit, Wellesley, Smith, Bryn Mawr, Tufts College, and other institutions, have all made a beginning and have attempted the revival and stage-presentation of such specimens of the world's dramatic literature as are recognized as classical or typical. The University of Chicago is the latest convert to the new principle. A year ago a student performance of "As You Like It" was given on the university campus, and again on May 17 last, at the Auditorium Theatre in Chicago, a performance of Ben Jonson's comedy of "The Case is Altered" in the Elizabethan manner was given, not, it is true under the direct auspices of the university, but by university students, and under the direction of a body composed chiefly of faculty members, faculty wives, and students, working together as the University Settlement League. The English department was called upon for advice; Mr. S. H. Clark of the department of public speaking assisted in training the actors; and Mr. F. L. Short, who has already had a main hand in some five or six such performances, came on from the East and managed the stage production. An elaborate illustrative programme was printed, and the occasion was further commemorated by the issuance of a reprint of the play itself, with brief introduction and text reconstituted on the basis of the original edition. The affair itself was a success. A large and sympathetic audience, tolerant of amateurism and friendly to the main cause, gratified its curiosity and reaped amusement in various forms. If the audience was tolerant and made concessions so also did the university managers, who at points were forced to yield minor details of antiquarian accuracy to the exigency of popular effect. Indeed, any such performance must in some measure be a compromise. But the main effect was secured. That the path has been broken and a beginning made is a matter for congratulation, and is due chiefly to the admirable energy of the ladies of the League and its efficient managers and advisers.

Three or four conclusions are to be gathered from this experiment. One is that the experiment is worth repeating, — perhaps under different conditions. Again, that the atmosphere of the university — the university on its own grounds and in its own house — is better for such a thing. The Auditorium stage was not well adapted for the production. The Elizabethan audience, which should have served the function of chorus and intermediary between the actors and the modern audience, was partly hidden from sight in a narrow space, or else too much crowded upon the Elizabethan stage itself. A university theatre-building is needed, with convertible stage and ample room in the pit for the accommodation of either Elizabethan stage and audience on the one hand, or of Greek chorus on the other. The students on this occasion, both in the play and in the Elizabethan audience, contributed their parts with admirable spirit and willingness. A considerable part of the value of such performances is obviously the training gained by those who take part. Another time, however, the experiment might be varied by securing the assistance of semi-professionals (at least) in the major parts of the cast, as was done in the Harvard performance of "Epicœne," leaving the joyous business of the mock-audience, as always, to the students. Another time, too, with a cast so strengthened and with more time for drill and preparation, a stronger play may be hazarded. Then also the local "business," — archæological details and reproductions in culture-history,— on which so much of the picturesque effect depends, can be more carefully elaborated. Perhaps, for example, in the course of time a university audience can be led to the point of patiently and sympathetically listening to an entire Shakespearian play, uncut (a matter often of between three and four hours), and in the original setting. Such things are as yet unknown in America. In Munich, however, the present writer has listened to a four-hour performance of the unabridged German "Hamlet." The success of the University last year in its performance of "As You Like It" in modern form would suggest the possibility of a still greater academic success in similar things in the stricter original form and setting. Chicago is ready to furnish appreciation and support, the University has the requisite energy, atmosphere, learning, and personnel. The one thing lacking is the material equipment. Will that be provided?

FREDERIC IVES CARPENTER.

The New Books.

In Garden Ways.*

Charles Lamb had a list of *biblia-a-biblia*,—books which, though they contain printed matter, "are not books." It is questionable whether books consisting entirely of illustrations, with almost no printing, can be termed literature; but several of the garden books which appear this season manage to convey an infinite amount of information with scant printed words,—trusting to the sight of the things themselves as shown in lavish illustration. Two of the largest and most important of these books are collections of drawings and photographic reproductions, relating, one to English and Scotch gardens, the other to American gardens. It has been pleasant to study them together, to compare them, and to note the differences in the gardens thus represented.

Mr. Inigo Triggs's work on "Formal Gardens in England and Scotland" is in three parts. Part I. has 118 pages of plates; of these, but sixteen are actual photographs of English and Scotch gardens, while the others are sketch-plans and elevations, drawings of gates, walls, bits of terraces, fountains, sundials, garden houses, lead figures, vases, columns, cornices, balustrades, dove-cotes, garden-steps, knots, parterres, and various garden-furnishings. The photographs of gardens in this part contribute little that is new to the published information about English gardens, especially to those who have read the pages and seen the illustrations in "Country Life" during the six years of its existence. But the sketch-plans and elevations are of great interest and value, both to garden-lovers and garden-architects. Part II. of Mr. Triggs's work shows a wonderful advance over Part I. both in interest and beauty. Some familiar English gardens of rather hackneyed illustration are shown, as those of Hampton Court and Levens Hall; but the views given in this book are unusual and effective, and it is most gratifying to have the skilfully-drawn sketches, elevations, and bird's-eye views of those well-known gardens, also many of their effective details and out-of-the-way corners. The Englishman has ever felt "the lure of green things growing," as said Piers Plowman; and in all greenery his garden excelled those of any land. At this day the greatest difference between English and American gardens is not in the flowers but in the perfect lawns, the splendid hedges, the topiary work of the old-world pleasaunces; in all, in fact, that shows the skilled care of many, many years. Our few hedges are all new; an old hedge is almost unknown in America; for the yews and hollies of English hedges did not flourish here. With the recent establishment of hedges, an air of stability and finality has been given to our gardens, which has added infinitely to their charm.

The book entitled "American Gardens," edited by the well-known architect Mr. Guy Lowell, has been frequently compared to a somewhat similar book on English gardens, called "Gardens Old and New"; and the American photographs have been disparaged. They certainly equal the English views in quality; but some may appear inferior because there are two or even four views on a single page,—an arrangement which is to be deplored. It was not the intent of the American book, as of the English one, to display only the views of costly and elaborate gardens of houses of great wealth; many views are given of old gardens of small size and historic interest, others of small size but of great artistic merit. The views of old gardens are in general the most pleasing. In looking over the assembled American views, I am struck with the indigenous aspect which the American garden has developed. We have taken our plans and notions from foreign gardens, chiefly those of England, with hints from Holland and Italy; but Nature has prohibited an exact imitation and suggested new features entirely unlike the gardens of Europe. So wonderfully is this shown in this book that I am led to believe that garden-making will become a representative art in America, and be regarded as an indigenous art,—if such a term be proper. I am glad to think of this book as going to England, where it will show to English readers how unlike a real American garden is the so-called "American garden" of the English florist and gardener,—a garden where crim-

* Formal Gardens in England and Scotland. By H. Inigo Triggs. In three parts. With photogravure plates. New York: Imported by Charles Scribner's Sons.

American Gardens. Edited by Guy Lowell. Illustrated. Boston: Bates & Guild Co.

Miniature and Window Gardening. By Phoebe Allen and Dr. Godfrey. New York: James Pott & Co.

A Garden in the Suburbs. By Mrs. Leslie Williams. Illustrated. New York: John Lane.

Flowers and Gardens: Notes on Plant Beauty. By Forbes Watson; edited by Rev. Canon Ellacombe. With photogravure portrait. New York: John Lane.

Garden-Craft, Old and New. By John D. Sedding; with a memorial notice by Rev. E. F. Russell. Illustrated. New York: John Lane.

son, purple, and magenta rhododendrons are blended and jumbled, and bordered with pink and orange and salmon azalias; a garden which contains a few plants of what the English gardener calls "American wood-lilies," and dog-tooth violets, and California poppies, and which is supposed to "remind us of home." Another agreeable truth proved by this American book of gardens is the fact that a lovely garden and even a formal garden is within the possibility of the flower-lover of moderate means. Photography often gives an exaggerated perspective, and has made some of these gardens appear much larger than they really are. But a majority of those shown are of comparatively slight cost and not of large size; in fact, some of the most charming are the least costly ones. The book has a few well-written pages as a prologue, and as an epilogue the sketch-plans of all the formal gardens pictured in it. The Introduction is so well written and interesting that the reader wishes it were much longer.

These two books offer an answer to the question asked so frequently of late, "Where can I find drawings and views to aid me in laying out a formal garden?" Usually it is also qualified by being a *small* formal garden; which makes somewhat superfluous the reply, "Employ a skilled architect to make drawings and estimates for you." The great need in a successful formal garden is that it shall be "on scale," and of course a skilled designer is far more able to accomplish this than a haphazard flower-lover. For the garden changes; shrubberies alter in density and shape; trees grow surprisingly; it hurts so to cut down a tree, or remove a beautiful shrub; and in a few years all the proportions of the garden are changed and lost.

The writer of this review has a winter home in the city of Greater New York, which chances to be upon the block chosen, on account of the permanency of its residents, by the Municipal Art League of that city to prove what can be done to beautify a block of city houses by means of tree and vine planting, and the placing and planting of window-boxes. This block was jestingly dubbed the "Block Beautiful" (though the name and adjective seem to have naught in common). The families resident thereon all leave the city in early summer and do not return till late autumn; so the adorning of these houses is purely a public-spirited deed, to gratify the eyes of chance passers-by, — who are chiefly, in mid-summer, the city's poor. In the planting of window-boxes in this Block Beautiful, much monotony at first obtained. We had scarcely more variety than the "widow-woman" of "Pasquile's Jests" (1604), wherein it was told at a country-inn, as a matter of vast wonder, that in London the citizens "take in their gardens at night within their windows, and let them out in the morning." Whereat gaping yokels went up to London town in a body to see the rare sight, and they did there behold the widow-woman putting out at her casements boxes of "Gilly-Flowers, Coronations, and Herbs." Formal geraniums, pale nasturtiums, graceless aspidistras, and dull ivy replaced in our window-boxes but sadly the sweet-scented, free-blooming, grateful, kindly Elizabethan blossoms of the old jest-book. But we have now a little book of scarcely more pages or bigger size, entitled "Miniature and Window Gardening," which offers to all readers great variety of choice in window plants as well as most intelligent advice about making and maintaining the boxes; and also the planting of small city gardens and our hopeless back-yards. The book is so informal in diction and direct in expression, that it is as helpful as having an experienced and intelligent gardener at hand to answer questions; and it is written for American climate and American money, and in that is a treasure, — for nearly all instructive books on gardening are English and in general for the friendly climate of western England, and bewilder us with lists of flowers that will blossom in December, and others which should be planted in January.

"A Garden in the Suburbs" is one of the several books evoked of late in the manner of Mrs. Earle's "Pot-pourri in a Surrey Garden," a familiar record of homely thoughts in a home garden, on flowers and fruits, and on subjects suggested by and akin to gardening. None of these several followers of Mrs. Earle have equalled the prototype in interest or value, for hers is the sort of book and sort of literary composition which does not well bear imitation. The original had the charm of frank narrative; but this was the narrative of a charming woman, and the book was also useful. "A Garden in the Suburbs" is of little value to the American garden-maker, and it is, I believe, the only one of Mr. John Lane's round dozen "Books about Gardens" which is not. The book is a distinct negative in style; it is full of what not to do, and what wasn't done right, and what that special soil would not grow, and

what flowers would not bloom in that garden; and it communicates this characteristic negation to the reader.

Among these books of Mr. Lane's are reprints of two of the classics of garden-literature, — Forbes Watson's "Flowers and Gardens," published nearly thirty years ago, and John Sedding's "Garden-Craft Old and New," published first in 1890. A certain pathetic interest attaches to both of these books, written by men of enthusiasm and genius, who died young. Dr. Watson's book was written during the last painful months of an insidious disease, and finished two days before his death. Sedding's had been given to the publishers; but he died suddenly before it was set in type. The first half of Dr. Watson's book is devoted to a series of monographs on a handful of familiar flowers, the snowdrop, snowflake, daffodil, crocus, and others; these are the most extraordinary plant-portraits ever written. Every line of color, every outline of petal, every curve of leaf, revealed to this author the full secret of its beauty and meaning; and his deeply religious and artistic nature made him understand and translate this secret of plant-life and plant-beauty into words. The second part, on Gardens, dealt the first effective blow at "bedding-out gardening," and that at a time when such gardens were a British idol. Its two sections, "Faults in Gardening" and "Gardeners' Flowers," contain some of the most exquisite sentences and thoughts upon gardens in the English language, and some of the most keenly sarcastic as well. In his outburst against variegated foliage, he ridicules the "scarlet geranium whose leaf edges are broadly buttered around," and writes of "colors frittered away amid contrasts of leaves, spotted and streaked in every sort of deformity, . . . green grounds peppered over with bright red, or tricksily wrought out in cream color." And with what keen and sensible words he writes of doubled flowers; not too sweeping in aversion, but giving honor where honor is due — as to the double peony. Part III. of the book, "On Vegetation," has an exquisite chapter on "The Withering of Plants,"— a chapter which has a deep inner meaning when we recall that it was written in the fading of the author's own life.

The Preface of John Sedding's book on "Garden-Craft" was lovingly written by a fellow-worker in the Church, and displays to us so noble a character, so sensitive, lovable, and impulsive a nature, so beautiful and religious a life, ended with that of his wife Rose in such a touching and unusual manner, that I am tempted do dwell longer on the man than on his book. It made so profound an impression on me when I first read it that it has ever stood out in my memory as the record of one of those singularly exalted natures which one meets or reads of so rarely. Sedding has been termed by British enthusiasts the "Isaak Walton of Gardening." I search in vain for the slightest verisimilitude of thought which should warrant this title. There is nothing in his literary style or his teaching to suggest it; he has none of Walton's love of country-life in the fields, nor Walton's quaintness and simplicity of speech; his book is that of a craftsman, as its title indicates, and is apparently written to prove the truth of Sir Walter Scott's line, "Nothing is more truly the Child of Art than a Garden." He says plainly:

> "Because Art stands sponsor for the grace of a Garden, because all gardening is Art or nothing, we need not fear to overdo Art in a garden, nor need we fear to make avowal of the secret of its charm. I have no more scruple in using the scissors upon tree or shrub where trimness is desirable than I have in mowing the turf of a lawn that once represented the virgin world. There is a quaint charm in the results of the topiary art, in the prim imagery of evergreens that all ages have felt."

He pleads for the cedar-walks, the bowers, the alleys, the mazes, the high hedges of the old English pleasaunce, "hidden happily and shielded safe." Sedding's essays are purely academic in character, and deal with generalities rather than special illustrations. In the chapter entitled "The Technics of Gardening" he enters into some detail, giving suggestions as to the selection and placing of plants and trees, the relations of the house to the terraces, lawns, etc., and he gives a few sketches and diagrams, of much "niceness" of drawing, as became an architect, which he was. His chapters are thoroughly scholarly, showing ample reading of garden-literature and ready quotation. He notes ably how the texture of the speech of the old poets Herrick, Herbert, Donne, Vaughan, and infinitely Shakespeare, is saturated with garden-imagery; and his chapters are persuasive as well, for he had both the culture and the enthusiasm to fit him to write effectively upon his chosen subject. He is unsparing of criticism of the "Natural" school of gardening, as advocated by Mr. Robinson; and he formed a strong ally to the party which waged war against that school, though his book has one chapter entitled "In Praise of Savagery." The Formal Garden was never

more ably championed; and he does more — he makes his readers love it. He longed to see the old gardens reproduced everywhere, hoping they would bring back with them the charm of the quiet beautiful life of their day. He calls them "beautiful yesterday, beautiful to-day, beautiful always." He loved the old gardens for qualities which I have ever felt and loved in them, as tangible shapes of the moods and tastes of our ancestors; as embodiments of ancient worth and stability; as evidences of a devotion to one's native land and one's home soil, and interest in and effort to beautify it. It is seldom given to a reviewer to help to awaken a general interest in books he has long known and cared for. These two books of these two English garden-lovers, printed first in but small number, have been known and beloved by me for over a decade, and I trust their reprints may find hundreds of lovers and readers in America in decades to come.

ALICE MORSE EARLE.

RECENT BOOKS OF TRAVEL.*

The most beautiful of recent travel books, and in some respects the most interesting also, is the unhackneyed work on Japan, by the painter Mortimer Menpes, and his daughter Miss Dorothy Menpes. The father has provided no fewer than one hundred charming illustrations in color, and has furnished his youthful amanuensis with the material from which the letter-press has been written, the narrative still running in the first person as the father's experience. Both father and daughter are in love with Japan and its art. Mr. Menpes seems to have taken the attitude, while with the natives of the country, of a fellow-workman in the finer things of life, who was seeking means of comparison and instruction. This sincere and sympathetic attitude gained for him an insight into the inner lives of this marvellous people, particularly those of the artist-artisan class so common there and so rare elsewhere. The pictures in color which decorate the book leave it almost or quite without a peer among volumes of its kind. A characteristic passage is selected from many for quotation here, though it is to be regretted that space does not suffice for telling the story of the manner in which Mr. Menpes procured the specially-wrought furnishings of his London house in lieu of this:

"A Japanese gardener spends his whole life in studying his trade, and just as earnestly and just as comprehensively as a doctor would study medicine. I was once struck by seeing a little man sitting on a box outside of a silk-store on a bald plot of ground. For three consecutive days I saw this little man sitting on the same little box, forever smiling and knocking out the ash from his miniature pipe. All day long he sat there, never moving, never talking, — he seemed to be doing nothing but smoking and dreaming. On the third day I pointed this little man out to the merchant who owned the store, and asked what the little man was doing and why he sat there. 'He's thinking,' said the merchant. 'Yes; but why must he think on that bald spot of ground? What is he going to do?' I asked, perplexed. The merchant gazed at me in astonishment, mingled with pity. 'Don't you know,' he said, 'he is one of our greatest landscape gardeners, and for three days he has been thinking out a garden for me? If you care to come here in a few days,' he added, 'I will show you the drawings for that garden all completed.' I came in a few days, and I was shown the most exquisite set of drawings it has ever been my good fortune to behold. What a garden it would be! There were full-grown trees, stepping-stones, miniature bridges, ponds of gold-fish — all presenting an appearance of vastness, yet in reality occupying an area the size of a small room. And not only was the garden itself planned out and designed, but it was also arranged to form a pattern in relation to the trees and the houses and the surrounding hills."

The Rev. Julius Smith's "Ten Years in Burma" is a record of the missions planted in that country by the American Methodist Episcopal Church, which have gone unrecorded until now, though they are twenty-two years old. This country has a particular interest for missionaries from the United States, for it was there that Adoniram Judson and Luther Rice went in 1812, the first of their countrymen to

*JAPAN: A RECORD IN COLOUR. By Mortimer Menpes. Transcribed by Dorothy Menpes. New York: The Macmillan Co.

TEN YEARS IN BURMA. By the Rev. Julius Smith. New York: Eaton & Mains.

LETTERS FROM EGYPT AND PALESTINE. By Maltbie Davenport Babcock. New York: Charles Scribner's Sons.

THE MOORS. A Comprehensive Description. By Budgett Meakin. New York: The Macmillan Co.

A RIDE IN MOROCCO, AMONG BELIEVERS AND TRADERS. By Frances MacNab. New York: Longmans, Green, & Co.

SEVENTY-ONE DAYS' CAMPING IN MOROCCO. By Agnes Grove. New York: Longmans, Green, & Co.

TWO WINTERS IN NORWAY. Being an Account of Two Holidays Spent on Snow-Shoes and in Sleigh-Driving, and including an Expedition to the Lapps. By Edmund Spender, B.A., Oxon. New York: Longmans, Green, & Co.

A GOLDEN WAY. Being Notes and Impressions on a Journey through Ireland, Scotland, and England. By Albert LeRoy Bartlett. New York: The Abbey Press.

OCEAN TO OCEAN. An Account, Personal and Historical, of Nicaragua and Its People. By J. W. G. Walker, U.S.N. Chicago: A. C. McClurg & Co.

THE LAND OF NOME. A Narrative Sketch of the Rush to Our Bering Sea Gold-Fields, the Country, Its Mines and Its People, and the History of a Great Conspiracy, 1900–1901. By Lanier McKee. New York: The Grafton Press.

embark on this pious enterprise. Mr. Smith records the fact that the proselytes made by these two men have perpetuated their work, and that to their teachings, borne out in practice, is to be ascribed the survival of the Karens, a race seemingly marked for extinction. Mr. Smith has a great deal to say about the evil effects of intoxicating drink on the Burmese, and yet fails to say that they were, like all uncontaminated Buddhists, among the most abstemious peoples in the world until Great Britain established the miserable trade in liquor in the kingdom. The book shows good progress made, reports the marked results obtained by the mission priests of the Roman Church, and urges the need of many more laborers in a most promising vineyard. It seems a pity that some of these devoted and self-sacrificing men cannot conduct a mission to the putative Christians who are selling the Burmese bad rum!

Dr. Maltbie Davenport Babcock, pastor of the Brick Presbyterian Church in New York City, died abroad last year, while engaged in the extended journey which he has set forth in detail in the "Letters from Egypt and Palestine," now published in response to the demands of his congregation. These letters were written to be read to the Men's Association in the church, and form a continuous narrative of the author's wanderings in Egypt, the Holy Land, and through to Constantinople, all artlessly and vivaciously told. Designed for such an audience and not for the general reading public, they are more intimate in their nature than most tales of the kind, and betray a kindly and attractive personality.

It is not difficult to account for the cause that has sent three books concerning the empire of Morocco into the world at once. The people and their country stand quite alone as Moslem on the shores of the Mediterranean Sea, wholly under the control of nations reckoned in Christendom until its eastern extremity is reached. Slavery and polygamy flourish there unabashed, and the degree of culture is that of centuries ago. Nowhere can the civilization of Europe and America be left so far behind in so short a voyage, and the land seems destined to secure a larger and larger share of the business of tourists. Of the three books, Mr. Budgett Meakin's "The Moors" is something more than a mere record of a brief sojourn. By his three preceding volumes on the same general topic, one of them published less than a year ago, Mr. Meakin has established himself as an authority on the country in all respects, and his preface contains a touching account of the disadvantages and rebuffs under which he began his studies, and the manner in which the difficulties have been surmounted. Living long in the land, he has attained the comprehension that leads to sympathy, and his book is everywhere informed with good-will and understanding. It differs from its predecessors in having a uniformly lighter touch, discussing all sides of Moorish life, and bringing out the virtues of the people side by side with their evident limitations. He says, for example:

> "When a Moor is treated to a good joke, he knows how to enjoy it to the full; and, seated on the floor, he sways backwards and forwards without restraint to his laughter, a common practice being for the speaker and listener so to enjoy it together, raising their right hands far above their heads as they roll back, and then, with a sweep round, bringing them together for a hearty shake: there was never invented a grander way for enjoying a joke. The women, when happy, give vent to their feelings by a shrill ululation produced by the soft palate: 'Yoo yoo, yoo yoo, yoo yoo yoo!' which it would be difficult for untrained women to produce, and out of the question for men to attempt."

The modern ideas regarding womankind in general have not penetrated to the Moors, as the following citation of authority attests:

> "The estimation in which Mohammedans hold the common-sense of their women may be judged from the advice of the Imam et-Tarai: 'It is desirable for a man, before entering upon any important undertaking, to consult ten intelligent friends; or if he have not more than five such friends, let him consult each of them twice; or if he have no more than one such friend, he should consult that one at ten different times; if he have none to consult, let him consult his wife, and whatever she advises him, let him do the opposite; so shall he proceed rightly in his affair, and attain his object.'"

Miss Frances MacNab has travelled extensively in South Africa and British Columbia, and though she did not leave the beaten paths in Morocco, she brought keen and trained powers of observation to her task of setting forth, in "A Ride in Morocco," the facts within her rather narrow limits. Of most interest to Americans will be the chapter in which she relates the sailing up of the American armored cruiser "New York" for the purpose of settling a dispute with the Moorish empire, and its subsequent sailing away again with its task unaccomplished, amid the broad smiles of the unterrified Moslems, — indicating that the "world-power" business is in need of more training if it is to be successful. Our extraordinary consular service is illustrated by the following excerpt:

"Morocco is not a country which lends itself to the compiling of reports. I never was anywhere where statistics or figures helped one so little. 'They wrote to me from Washington,' said Captain Cobb, 'to send them a report of the cholera. So I started out to see what I could do, and I met two Moors dragging a dead one. So I said, "What killed that man?" And they said, "Allah — Allah killed him." I went a little further and met another, and I asked, "What killed that man?" and they said, "Allah." So I came back, and wrote to say that I had seen two dead Moors, and the people said God had killed them, and that was all I knew.' What occurred in Washington when this report was received I do not know, but the account gives an absolutely just idea of some of the obstacles in the way of making reports, and the value of some reports when made."

Lady Agues Grove visited Morocco with her husband and several friends of both sexes, and their experiences and observations are embodied in her book entitled "Seventy-one Days' Camping in Morocco." She was at Mogador, and went hunting in the mountains, receiving several incidental invitations from natives to visit them in remote districts; and it is easily to be credited that she would have accepted these if left to herself, notwithstanding the rather disquieting nature of the following passage:

"Every eminence, every mountain pass, and almost every road in the plain along which we travelled, bear witness in the shape of heaps of stones to battle, murder, and sudden death. If a solitary heap is seen, then it has been a murder; if the heaps are many, then it is the site of one or perhaps several battles — possibly through one of the murders having created a 'blood feud' between two tribes, when the first murdered man having been avenged, the avenger in his turn is sought out and killed, and so the feud continues from generation to generation, when the origin of the quarrel is a mere tradition and perhaps even unknown. Some of the heaps of stones consist of as few perhaps as five stones, but so arranged as to prevent any possibility of their having been mistaken for a natural or accidental heap. In some cases the branches of the trees were piled up with stones, showing that the combatant had been shot dead in his post of vantage."

Mr. Spender, the author of "Two Winters in Norway," seems to have been a fairly good traveller, though he indulges in an occasional British protest because the Norwegian hotels would not give him marmalade or jam for his breakfast. His journey to the Lapps, though given a chapter, was absolutely barren of noteworthy results, only a family or two having been visited after a great deal of trouble. Perhaps the most interesting chapter in the book deals with "ski-lobing," the national winter sport of the country, consisting of a long slide down a hill on the native snow-shoes, ending in a leap through the air, the difficulty being to come up standing on the snow below. Mr. Spender describes it thus:

"By the judge's box a flag is lowered, a mournful note is sounded somewhere out of sight, and whilst we are wondering and raising our eyes upwards we espy a black speck racing down the hill, and before we can quite take in what has happened the first jumper has reached the base of the hill. We are dullards, and have to collect our thoughts more sharply. Another note is sounded, another black figure darts down; we turn around; he is in the air, and he too has reached the bottom. We have to be sharper still if we wish to watch the jumper throughout. First he slips over the brow of the hill, tears down the narrow incline with feet well set, but knees bent and with eyes straining towards the bank from which he is to make his leap. There is silence, the breath of everyone is checked, the jumper has reached the platform, he springs right forward, away into space, steadies himself in mid-air, still for the tenth of a second, then he drops like a hawk onto the slope of the hill beneath. Here comes the real test, for if he has done well he will land so that his right foot is slightly in advance of his left, but pointing straight in front with knees barely bent and his hands rigid at his side. Then he slips down as he holds himself erect into the flat open space beneath, where he joins the little knot of those who have preceded him and are ready to congratulate him upon his neatness of style."

"A Golden Way," by Mr. Albert Le Roy Bartlett, is a good illustration of the fact that the traveller takes his capacity for enjoyment with him, instead of finding it on the road. Mr. Bartlett filled his mind with the literature of England and the sister kingdoms before he began his journey across them,— largely on foot, — and his book abounds in literary allusions. In Ireland he went to Muckross Lake, and he preserves some of the anecdotes related to him by his guide, the first in reference to the small island in the middle of that beautiful little sheet of water.

"'An' let me tell yes,' said Robert, 'how thet island came there. Do ye see thet mountain up there with the hole in the side? Well, the Divil one marnin' hed jist taken a bite out of thet mountain for his breakfast, an' gone on a walk across the lake, whin he met the O'Donahue. The O'Donahue was a very polite man, an' whin he met the Divil, "Good marnin' to your lardship," says the O'Donahue. Now the Divil did not wish to be outdone in politeness by the O'Donahue, an' "Good marnin' to yourself," says the Divil. An' whin he opened his mouth, the mouthful fell out an' made thet island.' . . .

"'An' let me tell yes,' said Robert, 'two years ago an American gintleman came here, an' he went up to thet very punchbowl [a pool just above the lake]. It was a very warm day, an' he says to me, "Robert, I'll be after havin' a swim here." "Indade ye must not," says I; "there's no bottom to the hole, sir." "Thin, Robert," says he, "I'll just dive through it." An' nather mesilf nor his frinds could prevint him. So he made a great spring, an' down he wint. We waited for him to rise, an' he niver came. Tin minutes, an' he wasn't back. An hour more, an' we gathered up his clothes and wint back to the hotel. His frinds were distracted, an' they wint up the next day, but there was

no trace of him. They waited there two weeks for him, thinkin' his body would rise; but it did n't. Now gintlemin, twelve weeks from the day thet he dived there came a telegram from Australia, sayin', "I've arrived. Sind on me clothes."'"

Lieutenant J. W. G. Walker, of the U. S. Navy, was attached to the party which made the preliminary survey on the Nicaraguan Canal for the United States Commission, and he reports strongly in favor of the adoption of that route. He believes that either that or the cutting at Panama is entirely practicable, and that the cost will be much the same, if the United States has to pay no more than $40,000,000 for the work already done by the French company at Panama. He notes, too, that the cost of operating the Nicaraguan route will be $3,300,000 a year, not less than $1,300,000 more than its rival. Then, on the other hand, he sets forth that the more northerly channel will effect a saving of a day or two on all American commerce, except that coming from the South American coasts through the canal to our own shores, Atlantic or Pacific; that the hygienic conditions about Nicaragua are better, with less interruption from quarantine; that it is possible to develop the countries through which the more northern canal passes, while Panama is hopelessly barren; and that the trade-winds prevailing in the Nicaraguan belt will give sailing ships an advantage of nine days in reaching the termini of the channel. The enterprise will be commercially profitable, and much more than self-sustaining, in either event. In addition to a pleasant recital of his own experiences in the country, Lieutenant Walker has prepared an historical account of Nicaragua, including a brief memoir of his kinsman, William Walker, the great filibuster. The book is one of value, the possibility of the destruction of canal structures by volcanic action being fully anticipated. After reciting the disturbances of a seismic nature that have occurred within historic times, the author concludes thus:

"It will be seen that volcanic activity near the canal line is in a state of decadence, and that, judging from appearances, any further outbreak will be likely to occur near the middle of one of the volcanic ranges. When it is remembered that the destructive effect of an earthquake is limited to a comparatively small area immediately surrounding the epicentrum, there seems to be no reason for anticipating destructive shocks along the line of the proposed canal. Experience tends to show the soundness of this deduction, for shocks which have done much damage in Leon and Managua have been quite harmless at Rivas."

Mr. Lanier McKee, author of "The Land of Nome," is a recent graduate of Yale, and a lawyer by profession. Hearing of the discovery of gold at Nome — rather literally "the jumping-off place of the world," as he calls it — he made a study of the laws governing mining localities as a preliminary, and in June of 1900 arrived at the rapidly growing town. Here he became interested as the attorney for one of the litigants in a case, or series of cases, which involved enormously valuable interests at that point, and no small part of his breezily told narrative is concerned with the scandal which ensued, resulting recently in the removal of the Alaskan judge opposed to his clients. In this recital it is quite evident that he intends to be fair, though an attorney under retainer is not always a disinterested witness. Besides this, the book shows the possibilities of success in a mining region without taking part in the arduous manual labor which mining itself involves, granted a sound mind and body. The extract following, describing Nome itself and the sorrows of some men with more apparatus than experience, is characteristic.

"Hundreds were living in tents upon the beach, thanks to the clemency of the weather. Within a very short distance from our camp, with their freight piled about, were the 'syndicate,' and quite unenthusiastic. Actually, the 'syndicate' were selling out, and without a struggle. Several of its members very soon bade us farewell, and pulled out for what they thought the 'real thing' — quartz mines in Oregon. And yet some of the mines on Anvil Creek even then, and with only a few men shovelling the pay dirt into the sluice boxes, were turning out from ten to fifteen thousand dollars a day. To be sure, this was for the few only, but, at the same time, it went to prove that the country was not a fraud. Even the dirt in those miserable Nome streets contained 'colors,' or small particles of gold; and it is an incongruous thought that, of all the cities of the world, Nome City, as it is called, most nearly approaches the apocalyptic condition of having its streets paved with gold!"

Good books of travel are so interesting and so well worth reading, that it is to be hoped the enormous growth of libraries, and the consequent increase of moneys available for the purchase of this rather expensive class of books, will soon persuade American publishers into the policy of bringing out enough of them to give America fairer and more adequate representation in comparison with England.

WALLACE RICE.

THE late Augustus De Morgan's paper "On the Difficulty of Correct Description of Books" has been reprinted as a publication of the Bibliographical Society of Chicago, with an editorial note by Mr. Aksel G. S. Josephson. The edition is limited, and evidently intended for members of the Society alone. It makes a pamphlet of much interest and bibliographical value.

Books of Out-Door Life.*

A genuine interest in bird-study is not a passing emotion. Once astir in the earnest heart, the delight of it remains a source of active and ever fresh enjoyment, or abides as a lasting and beautiful memory. There is continual proof of this in the literature which embodies the experiences of bird-lovers, all of whom are fervent and most of them eloquent narrators. The intensity of their feeling gives them felicity of expression, and they become, as by a masterful impulse, fluent and picturesque in dealing with their subject. It is so with the lovers of nature in any of its manifold phases. There is scarcely a volume of the increasing number recording investigations in animal or plant life which is not charming and infectious in spirit and statement.

Take the "Nestlings of Forest and Marsh," by Mrs. Irene Grosvenor Wheelock, as a chance example. The reader's attention is immediately arrested by the subtle grace of the language. It would not greatly matter if there were not much that is new being told; the way of telling suffices. But there is really not a little that is new in the book, and the attention is worthily rewarded. Mrs. Wheelock is untiring in the acquisition of bird-craft, and has allowed no sacrifice of physical comfort to deter her from the study of the feathered kind in their early growth and development. Day after day in spring and a large part of summer, the first flush of dawn has found her on the watch by their cradles in the marsh, the meadow, and the forest, to note the changes in habit and aspect the hours have wrought during their period of bird-babyhood. Burning heat which sent the mercury up into the nineties, and the hundreds even, has failed to daunt her. She and her faithful companion, the "Man with the Camera," followed the fortunes of rail and quail, blackbird and sandpiper, from the building of the nest to the departure of the valiant fledglings on free, buoyant wing. From such unfaltering vigilance there must result new and valuable incidents in the history of bird-life. These give Mrs. Wheelock's book an importance readily recognized. The external beauty of the volume adds a feature deserving favorable notice. The fair, open page, enriched with text illustrations and photogravures from original photographs, are in harmony with the pleasing contents.

An equally striking instance of the spell which nature-themes exercise over speaker and hearer is afforded in the story of "Hezekiah's Wives," by Mrs. Lillie Hamilton French. Hezekiah was only a canary bird, and his wives were canaries like himself; yet the doings of these small and by no means uncommon creatures so moved the heart and the imagination of their mistress that her rehearsal of them rouses a kindred enthusiasm in her audience. That a bird may have a pronounced personality, that it may approach near to humanity in its qualities, its affections, and its preferences, one is quickly convinced by her persuasive manner of putting the case. "Hezekiah" was a remarkable specimen of the ovion tribe, there is no doubt; but his natural gifts were developed to a great extent by the sympathetic companionship of the lady who treated him as one faithful and considerate friend treats another. It is suggestive evidence of the capacities of heart and head, as yet for the most part unsuspected, which belong to our fellow-beings in the lower ranks of creation. None who make the acquaintance of "Hezekiah," though at second-hand, can fail to be touched by the record of his virtues and moved to a more kindly regard for all his race.

A large part of the "Wild Life of Orchard

*Nestlings of Forest and Marsh. By Irene Grosvenor Wheelock. With twelve full-page Photogravures and many Illustrations in the text from Original Photographs from Nature, by Harry B. Wheelock. Chicago: A. C. McClurg & Co.

Hezekiah's Wives. By Lillie Hamilton French. With frontispiece. Boston: Houghton, Mifflin & Co.

Wild Life of Orchard and Field. Papers on American Life. By Ernest Ingersoll. Illustrated from Photographs. New York: Harper & Brothers.

Field-Book of American Wild-Flowers. Being a Short Description of their Character and Habits, a concise Definition of their Colors, and Incidental References to the Insects which assist in their Fertilization. By F. Schuyler Mathews. With Numerous Reproductions of Water-Colors and Pen-and-ink Studies from Nature, by the author. New York: G. P. Putnam's Sons.

According to Season. Talks about the Flowers in the Order of their Appearance in the Woods and Fields. By Frances Theodora Parsons. New and Enlarged Edition, with thirty-two Plates in Colors, by Elsie Louise Shaw. New York: Charles Scribner's Sons.

Among the Night People. By Clara Dillingham Pierson. Illustrated by F. C. Gordon. New York: E. P. Dutton & Co.

Next to the Ground. Chronicles of a Countryside. By Martha McCulloch-Williams. New York: McClure, Phillips & Co.

Forest Neighbors. Life Stories of Wild Animals. By William Davenport Hulbert. Illustrated. New York: McClure, Phillips & Co.

The Brook Book. A First Acquaintance with the Brook and its Inhabitants through the Changing Year. By Mary Rogers Miller, Lecturer on Nature Study at Cornell University. Illustrated. New York: Doubleday, Page & Co.

Nature Study and Life. By Clifton F. Hodge, Ph.D., Assistant Professor in Clark University. Illustrated. Boston: Ginn & Co.

and Field," by Mr. Ernest Ingersoll, relates to our common birds, the remaining portion treating of small quadrupeds, such as mice, squirrels, and weasels, with one chapter given to notes upon the snail. The book is a revision and enlargement of a volume published by the author some years ago under the title of "Friends Worth Knowing." In its present form it contains a store of late and curious facts gleaned from wide reading, together with original investigation. Mr. Ingersoll has the art of presenting his matter attractively, and calling to his aid interpretative illustrations.

A book that can be slipped into the pocket is a desideratum on many occasions, and never more so than when one goes afield and would be free as may be from hand-baggage, which, even of the lightest sort, has a way of growing into a grievous burden as the hours pass on. Realizing this circumstance, Mr. F. Schuyler Mathews has conferred a veritable boon upon botanical collectors by so shaping his "Field-Book of American Wild Flowers" that when not in use it can be stowed away in a side-pocket and happily forgotten. But the book can boast of still higher qualities. It is written in plain English: that is, the Greek and Latin terms which make botany literally a science of hard words are almost wholly avoided, and their place is supplied by the simple language to which we are all accustomed. One page of the book is given to written descriptions; the opposite page pictures the plants described, in admirable drawings, occasionally with colors applied. Over eight hundred species of our wild flowers are thus delineated, relieving the student of the toil of analysis in order to learn the name and character of the blossom he would identify. It is an easy and agreeable method of making friends of the flowers which greet one wherever there is soil enough to carry root and stem and leaf to their culmination. It might be called the lazy man's botany,—yet it will earn the gratitude of many a thorough worker in its field, who would gladly avail himself of helps that spare him labor and time.

To those of us whose memory reaches back some decades more or less, there is a double delight in turning over the books which now-a-days come from an ambitious press. In the old times little was looked for beyond a plain binding and a sober page in the volumes which claimed our notice and found a place in staid rows on our library shelves. What a contrast prevails at the present day! The prime appeal is still to the mental verdict, and yet the gratification of the eye is the first end sought. The æsthetic sense is considered, and all that can win its approval is ingeniously attempted. Whatever art can devise is now employed to give outward charm to the book that covets our commendation. We feel this sensibly in the "talks about flowers," by Mrs. Frances Theodora Parsons, which she brings out in a new edition, retaining the former name "According to Season." One has a prolonged satisfaction in scanning without reading the pages, in dwelling upon the pictures alone and marking the refined details which lend them distinction. It is a privilege to own such a book for its artistic charm. And its contents well deserve their setting. They form a sort of flower calendar, bringing into prominence the species which peculiarly mark the seasons from winter around to winter again. The writer is on intimate terms with nature, familiar with her varied manifestations, and winning from her many secrets unknown to hasty or casual observers. These secrets she imparts to the reader with an easy and confident air that is no small factor in the happy impression her book produces.

In a series of short, light stories, written for the delectation of young children, the latter are taken out "Among the Night People," by their popular entertainer, Mrs. Clara Dillingham Pierson, to witness the comedies and tragedies which these odd creatures enact while hid by the curtain of the dark. All the adventures thus brought to light are made known by the animals themselves, who talk to each other in unimpeachable English. Cut-worms, fireflies, wigglers, weasels, raccoons, and the rest, exhibit a play of mental and moral faculties akin to those with which human beings are endowed. In fact they are simply men, women, and children, masquerading in fur and feathers, wings and claws, to fit the various parts they assume. Such tales are amusing, beyond a doubt; but the question arises if the same purpose might not be attained by communicating more truthful ideas of the aims and motives prevailing in the animal world.

Mrs. Martha McCulloch-Williams discloses an astonishing knowledge of the business of agriculture in the chronicles of a countryside to which she has given the title of "Next to the Ground." One might reasonably infer that she has had a life-long experience in turning the furrow, in sowing and harvesting crops, and in caring for the animals which are an essential adjunct of the farm. With minutest

detail she treats of ploughing, of clearing woodland, of conditions and effects of the weather, of the labors and the pastimes which are the portion of humble and isolated tillers of the soil. Separate chapters are devoted to the respective traits and manners of the hog, the cow, the horse, and the barn-yard fowls. Incidentally, birds, insects, and wild animals, which are most intimately associated with the farmer, are included in the careful description. A thread of story runs through the narrative, the scene of which is laid in Kentucky.

Up in the northern part of Michigan, thirty years ago, there rested "a big, broad, beautiful sheet of water set down in the very heart of the woods." The banks were high and clothed with a noble growth of hardwood and evergreen trees; the water itself was deep and clear, now blue under the cloudless heaven, and now gold as it basked in the sunshine. Here an explorer in the unbroken wilderness, captivated with the loveliness of the little lake, brought his family to dwell, and here for years they had for companionship only "forest neighbors" who came about them with unsuspecting familiarity and were treated with the kindliness of honest friendship. The squirrels, woodchucks, chipmunks, and porcupines were daily or nightly visitors at the lonely cabin; while the lynx, the bear, and the deer often ventured into the near vicinity. The beavers built their dams in the brooks flowing into the lake, and the loon and other waterfowl swam on its surface, plunged deep below for their diet of fish, and built their nests in its sheltered places. The boy growing up amid such isolated surroundings would naturally have many an interesting story to relate of the wild denizens living close about him; and a store of these has been gathered into a volume by Mr. William Davenport Hulbert, who was one of the pioneer's young family settled on the shores of Glimmerglass lake. In his account of his "Forest Neighbors" we see the animals as he saw them, in a state of nature, true to their instincts, and alive and intense in every act and impulse; and we follow their career as he did, glad of their successes and grieved over the misfortunes of the humblest among them.

Exquisite illustrations make "The Brook Book," by Miss Mary Rogers Miller, a thing to be coveted. The transcripts, in half-tone, of quiet landscapes with the brook always a central feature, are beautiful enough to frame and hang ever in view. Beside these there are copious line engravings of much delicacy and refinement. The text is a record of the rambles of a naturalist along a brookside in all weathers and at all seasons of the year. Everything alive invited her attention. The beauty of the scenery rouses her enthusiasm, but her raptures are chiefly expended upon the insects inhabiting the water, and the plants that fringe its borders. She is skilful in her discourse about them, withholding full descriptions and telling just enough to excite the reader's wish to know more, and, by following the writer's example, to find out for himself the facts that are missing in the half-unfolded tale. Miss Miller, as she reveals herself in her researches in the storehouse of nature, has an energetic personality, a vivacious and piquant habit which is a continual stimulant to the spectator.

A book whose purpose is ethical as well as practical, which combines wisdom with instruction, is that in which Dr. Clifton F. Hodge, assistant professor in Clark University, Worcester, Mass., outlines a system of "Nature Study and Life," having for its express aim the development of character, of the will to do good, of the power to create happiness. "Nature Study," he declares, "is learning those things in nature that are best worth knowing to the end of doing those things that make life most worth living." Of first importance are man's primitive relations to animal and plant life. Household pets are the earliest playfellows of the child; he should therefore begin his course of nature lessons with a study of the dog, the cat, the horse, the toad, the rabbit, the bird, which are daily under his eye, of which he knows something and should know everything that will stimulate his interest and sympathy and extend their service to him in ways of pleasure or of use. For the study of plants the author would have the child sow the seed and watch the growth until stem and leaf and flower beget seed in their turn. He adopts the motto of Mrs. Alice Freeman Palmer, "Give children large interests and give them young," and charges it with a beneficent motive for their future benefit. "If the boys of a neighborhood make the raising of peaches and grapes impossible, a better remedy than the jail would be to start them to raising peaches and grapes of their own." In the study of insects, Dr. Hodge would have the child take these which are near at hand,—the fly, the mosquito, the cockroach, the moth,—and, leaving to specialists details of structure and classification, learn its life-history by direct obser-

vation. The child who has noted the conditions of development in one of the lower animals has gained a dominion over it which will enable him in maturity to subject it to his needs and comfort. The mere knowledge attained is a secondary thing. Its worth consists in the control it insures over inferior tribes which tend to become a pleasure or a pest to mankind. Herein lies the distinction of Dr. Hodge's system. The child discovers the practical value of the work he is pursuing, and rejoices in it accordingly. Beauty and utility go hand in hand, and he is willing to toil and sacrifice in order to produce results whereby the good is cherished and the evil is overcome. The book is intended largely for teachers or parents, and will be esteemed by them for its felicitous and comprehensive suggestions. SARA A. HUBBARD.

THE BOOK OF THE TROUT.*

The popularity of the brook trout among American anglers is so thoroughly established that it requires the ceaseless and unstinted beneficence of a paternal government to keep our streams stocked with the speckled fry. The deforestation of great tracts of wilderness, and the devastation by fire with resultant destruction of insect life, have brought additional peril to the inhabitants of many a trout stream. The pollutions of civilization, from sawdust to sewage, have already spread desolation in many an angler's paradise.

We fear very much that Mr. Rhead's book of "The Speckled Brook Trout" will only increase the terrors that await poor *Salvelinus* of the spring-fed streams. It will stir the blood of every veteran disciple of Izaak of Stafford, and inspire the amateurs to test the charms of the Beaverkill. The book is the first of a series which is to constitute a "Library of Rod and Gun," and it is eminently fitting that the brook trout should receive the place of chief totem in this religion of recreation; for, as the book puts it, —

"Has he not stimulated a love for nature, made men good, virtuous, and humane? Given occupation to idlers, lured loafers from demoralizing environment, filled libraries with poetry, *belles lettres*, and an angling bibliography as unique as it is entertaining? Has he not, in fact, been a potential instrument to distribute population over the wilderness places, and so filled up the Arcadian recesses of the Catskills, the Adirondacks, the White Mountains, the Appalachians, the Rockies, and the Cascades, with cottages, parks, and summer hotels, where the worker and wage-earner may rest from their labors and the butterflies of fashion find a healthful and æsthetic elysium?"

The first object of the editor was to supply general information concerning the brook trout, without technical terms, for the average fisherman who is interested in angling only as a sport or as a change from the activity of city life and business cares. This result is very well achieved in spite of the fact that the book is a series of articles by no less than eight different authors. The unity of purpose is well sustained throughout, and a comprehensive and well-balanced treatise is the result. Mr. Hallock writes a general description of the trout family, and Mr. Wm. C. Harris speaks from long acquaintance of the habits of this wary fish. We fear that neither geologists nor ichthyologists will give wide acceptance to Mr. Hallock's suggestion that the wide distribution of trout is to be explained by their transit through the limpid waters of an extensive subterranean fluvial system. Mr. E. D. T. Chambers describes the famous big trout of the Nepigon and Lake Edward, and Mr. Benjamin Kent sets forth the charms of the Beaverkill. The old Adirondacks, as they were before they fell from the "estate of fish and solitude" for which they were originally celebrated, are contrasted with the new Adirondacks, in which sportsmen's secrets have become the commonplaces of the guide-books. Mr. F. Annin, Jr., details the various winged foes with which the trout must contend for existence, and presents a long list of offenders. The other contributors are free to express their views of intruding sawmills, and of farmers who also interfere with the angler's sport. We fear the editor has let pass a good opportunity to set forth in his true light one of the greatest enemies both of the trout and the modest angler, to-wit, the expert who fishes for record and whips out a brook in a single day regardless of the pleasure of others or the maintenance of the sport. A chapter by the late A. Nelson Cheney, on the propagation of trout, is reprinted from the report of the New York commissioners; and some notes on cooking brook trout are furnished by the editor.

The book is tastefully contrived from cover to tail-piece. The binding, both inside and out, is an imitation of birch-bark, with a picture of the brook trout made by the three-color

* THE SPECKLED BROOK TROUT (*Salvelinus fontinalis*). By Various Experts with Rod and Reel. Edited and illustrated by Louis Rhead, with an Introduction by Charles Hallock. With colored plates, photogravures, and many illustrations. New York: R. H. Russell.

printing process that is very successful in producing the effect of the original. The illustrations throughout the volume are artistic, well-chosen, and handsomely executed. The two colored plates and the several photogravures merit especial commendation, and the head and tail pieces are both unique and *apropos*. Some inserted cuts in green tints add further novelty to the book. The publisher has spared neither pains nor expense to give this initial volume of his sportsman's library an attractive and fitting setting. CHARLES A. KOFOID.

RECENT FICTION.*

The instinct of hero-worship is a fine psychological possession when restrained by a due regard for truth. There are no heroes without their faults, and we need to have the robust faith which accepts a hero, faults and all, without blinking, if our cult is to gain converts. When misdeeds are glazed by the worshipper, and the unlovely aspects of character concealed, the portrait drawn is not convincing, and its effect is not what the artist intends. Alexander Hamilton achieved enough of real greatness to bear the exposure of all his defects, but Mrs. Atherton, who has just made him the subject of a sort of historical novel, is determined that he shall have the stature of a demigod, and is unwilling to admit that his conduct shall be measured by the ordinary moral standards. We have styled "The Conqueror" a sort of historical novel because, while largely fictitious, it reads like serious history. The writer says that she at first thought of writing a formal biography of Hamilton, but "the instinct of the novelist proved too strong" to be overcome. The actual result of her efforts is a hybrid product that is not easily classified. The long historical and constitutional disquisitions which impede its progress make it impossible to call the work a novel pure and simple, while the false coloring of its hero's character and the unworthy caricaturing of all his political opponents, forbid us to take it as a historical study. Mrs. Atherton has studied the sources widely if not wisely, but the resulting product is a turgid and amorphous piece of writing, absolutely hopeless in the matter of style, as well as insufferably dull. The historical student will find in it entertainment of a sort that the writer did not intend to provide, but the general reader will do well to pass it by.

"The Battleground" is the fourth novel of Miss Ellen Glasgow, and is much the best of the four. Indeed, it seems to us one of the best novels of the South during the period which precedes and includes the Civil War that has ever been written. The generous qualities and the amiable weaknesses that make the Virginia life of a generation ago so charming to us in the retrospect are pictured with sympathetic insight, and the horrors of internecine conflict are softened into pathetic outline by the art of the writer. The broad hospitality, the essential refinement, the semi-feudal social organization, and the high-minded idealism of the Old Dominion in ante-bellum days, are now vanished forever from our civilization, or exist in out-of-the-way regions as faint simulacra of a past that now seems as old as the Flood. We have organized our life upon a more rational basis, perhaps, but much has been lost that may never be regained, and one sometimes wonders if the change has been altogether for the better. This book might have been called "The Making of a Man," for that is what provides its main interest, and we care more for the development of the hero's character under the stress of sternly adverse circumstance than we do for the picturesque accessories of the narrative. The war itself is excellently done, but even more excellent is the art with which its reactions upon the several leading characters are set forth. Such books as this help us to respect the Southern standpoint, and help also to wipe away the last lingering traces of Northern resentment.

Miss A. C. Laut is a young woman who has

* THE CONQUEROR. Being the True and Romantic Story of Alexander Hamilton. By Gertrude Franklin Atherton. New York: The Macmillan Co.

THE BATTLE-GROUND. By Ellen Glasgow. New York: Doubleday, Page & Co.

HERALDS OF EMPIRE. By A. C. Laut. New York: D. Appleton & Co.

THE COAST OF FREEDOM. By Adèle Marie Shaw. New York: Doubleday, Page & Co.

MONSIEUR MARTIN. A Romance of the Great Swedish War. By Wymond Carey. New York: G. P. Putnam's Sons.

THE MISSISSIPPI BUBBLE. A Novel. By Emerson Hough. Indianapolis: The Bowen-Merrill Co.

THE SIEGE OF LADY RESOLUTE. A Novel. By Harris Dickson. New York: Harper & Brothers.

NONE BUT THE BRAVE. By Hamblen Sears. New York: Dodd, Mead & Co.

THE CRIMSON WING. By H. C. Chatfield-Taylor. Chicago: Herbert S. Stone & Co.

BEFORE THE DAWN. A Story of Russian Life. By Pimenoff-Noble. Boston: Houghton, Mifflin & Co.

THE BLAZED TRAIL. By Stewart Edward White. New York: McClure, Phillips & Co.

THE CAPTAIN OF THE GRAY HORSE TROOP. By Hamlin Garland. New York: Harper & Brothers.

THE KENTONS. A Novel. By W. D. Howells. New York: Harper & Brothers.

HARDWICKE. A Novel. By Henry Edward Rood. New York: Harper & Brothers.

BY BREAD ALONE. A Novel. By I. K. Friedman. New York: McClure, Phillips & Co.

THE SECOND GENERATION. By James Weber Linn. New York: The Macmillan Co.

THE CATHOLIC. A Tale of Contemporary Society. New York: John Lane.

A ROMAN MYSTERY. By Richard Bagot. New York: John Lane.

THE HOUND OF THE BASKERVILLES. Another Adventure of Sherlock Holmes. By A. Conan Doyle. New York: McClure, Phillips & Co.

THE GIANT'S GATE. A Story of a Great Adventure. By Max Pemberton. New York: Frederick A. Stokes Co.

chosen for her field the wild days of adventure in the Canadian wilderness, the days when the fur-trade was a source of great wealth to those who exploited it, and when the rivalries of English and French for its monopoly led to many moving incidents by flood and forest. Miss Laut's "Lords of the North" was a work of much freshness and crude power, and its present successor, "Heralds of Empire," marks a still more evident success. That picturesque and fascinating dare-devil, Pierre Radisson, is the hero of the new romance, which connects, on the one hand, with the English court of the Restoration, and, on the other, with the colony of Massachusetts Bay just before the days of the witchcraft delusion.

We are plunged into the thick of the witchcraft delusion when we take up "The Coast of Freedom," by Miss Marie Adèle Shaw. The scene of this romance begins at the London docks, with the kidnapping of a maid whom certain villainous persons wish to put out of the way that they may gain possession of her property. The scene then shifts (after a piratical episode) to the New England colony, whither the heroine is brought under the guardianship of Captain William Phips. The arch-villain also appears to ornament Boston society, and prosecute his designs. A suitable hero is provided, and, after many perils, both hero and heroine reach the haven of their desires. The leading historical figures are those of Phips, now governor of the colony, and Cotton Mather, in his favorite character of witch-hunter. It is probably useless to protest, in the name of historical scholarship, against this distortion of a great New England worthy. The scene of the heroine's trial for witchcraft is well done, much better than it has been done in earlier treatments of this theme, and the general atmosphere of Puritan Massachusetts has been reproduced with considerable skill and fidelity to fact.

Mr. Wymond Carey is a new writer, as far as we know, and the quality of his "Monsieur Martin" is such that we shall hope to hear from him again. The book is a full-blooded historical romance of the great Swedish war, with Charles XII. for the leading historical figure, and Augustus the Strong for a side-show. A scene is divided between Sweden and Dresden, and the interest is sustained at stirring pitch throughout an exceptionally long narrative. The intrigue is so complicated that we follow it with difficulty, and even at the end are not quite sure of what the author would have us think of several of his characters. This is the one defect of a book which has many virtues. It is the product of a rich mind and an inventive one, of a writer who has really delved into the history of his period, and who at the same time knows how to make skilful use of all the romantic accessories. It is a novel of action from first to last, and spares us the pages of description and analysis with which most historical romances are apt to eke out the poverty of their imagination.

The romantic career of John Law has been made into a historical novel by Mr. Emerson Hough, who has found ample material for his exploitation in the experiences of this fascinating adventurer. Roughly divided, the story has three sections, dealing, respectively, with Law's startling entry into London society, with his subsequent exploration of the Mississippi Valley, and with his dazzling fame and sudden downfall under the French Regency. His life offers an excellent subject for romance, and the author has made much of it. The speculative fever which attended the launching of his great financial enterprises, his conquest of court and capital, and the dramatic climax of his downfall, are vividly set forth, and inspire no little sympathy for a man who, although he made miscalculations, was nevertheless distinctly in advance of his age.

"The Siege of Lady Resolute," by Mr. Harris Dickson, is a historical romance which, like the one last described, divides its scenes between Europe and America. It begins in Southern France, with the persecution of the Cévenol Huguenots, carries us on through much intrigue in and about the court of Louis XIV., and depicts the sinister ascendency of Madame de Maintenon. Presently the action is shifted to the new colony of Louisiana, whither hero and heroine are conveniently transported, and where they encounter much peril from both red men and white. We return to France at last, and the Lady Resolute capitulates, which means that there is no further excuse for prolonging the story.

The latest of Revolutionary romances is "None but the Brave," by Mr. Hamblen Sears. The scene is laid in the Hudson region, from West Point to New York, and the time is that of Arnold's treason and the immediately subsequent happenings. The figures are of the conventional sort. The hero is daring and devoted; the heroine begins by being pert and ends by becoming womanly; Washington, Arnold, André, Clinton, and other historical personages make also their conventional albeit shadowy entry upon the scene. The villain is disposed of in somewhat unusual fashion, and all ends happily.

The history of the last century offers no subject for the historical novelist more fascinating in its interest and more striking in its dramatic possibilities than the war of 1870 between France and Prussia. A number of writers have made successful use of this theme. It has been happily handled by Herr Spielhagen in his "Allzeit Voran," by Mr. R. W. Chambers in his "Lorraine," and by countless French novelists of the past quarter-century. This is no reason why it should not be handled again, and we are glad that Mr. Chatfield-Taylor has taken it for the subject-matter of his latest novel. We are glad, not only because of the perennial interest of the theme, but also because it has given this writer an opportunity for the display of talents that could not possibly find fitting exercise in the drawing-room. The smartness of an artificial society has been his chief preoccupation in his earlier novels, and he has cared more for the polishing of

a phrase than for the delineation of a vital situation. Epigram and light social banter are not wholly missing in "The Crimson Wing," but there is serious stuff besides. It is all a little theatrical and sentimental still, but it is a well-planned story, and it is based upon a really painstaking effort to be historically accurate. It is a far better book than the author has heretofore given us, and promises well for his literary future.

"Before the Dawn," a novel by Mr. and Mrs. Edmund Noble, deals with the beginnings of the modern revolutionary movement in Russia. The scene is laid somewhere in the early seventies, when Nihilism was on the point of blossoming into the red flower of terrorism, and when the ferment of liberal ideas was spreading from many small groups of young men and women. The authors know their Russia too well to be guilty of going to sensational extremes, and the lurid episodes usually found in stories of this description are wanting. There are arrests, indeed, and sentences of administrative exile, but we are spared the horrors of dungeons and assassinations. The book is valuable as a picture of social conditions, but it does not make a good novel. The action is impeded by much description and discussion, and even the plot is difficult to disentangle. We have at the end only a confused idea of the principal characters and of the relations in which the authors have sought to place them.

The "epic" effect seems in danger of being overstrained by our novelists. One of them gives us the epic of the wheat and promises the epic of the board of trade, another gives us the epic of the rolling-mills, and still another the epic of the cowboy; now Mr. Stewart Edward White appears with "The Blazed Trail," which is the epic of the logging camp. These books all testify to the tremendous energy which is the secret of our material advancement, and doubtless help the cloistered reader to understand the conditions of the turbulent life that environs him. But they make rather dull reading, because their chief stock in trade is a fund of technical information about some particular industry, which cannot be accepted as a proper substitute for insight into the human soul. Mr. White's book is among the better of its class, but it is heavily overweighted with minute realistic description, and the relief afforded by a few sentimental episodes and rhapsodical outbursts is too artificial and perfunctory to prove satisfactory. Those who want to know about logging in Upper Michigan, and about the frauds upon the government committed by the lumberman-capitalist, will find these things expressed with virile energy in "The Blazed Trail," but they will find little more. Least of all will they find the elements of convincing or even probable romance, unless the meaning of romance be frankly adapted to fit the case.

Mr. Hamlin Garland has produced a capital story in "The Captain of the Gray Horse Troop." It is a story of love and adventure on a Western Indian reservation, with an excursion or two into the haunts of the Eastern politician. It has a hero of the most attractive metal, sincere and courageous, and a heroine who charms not the hero alone. It has moving incidents in profusion, and opportunities for the display of both moral and physical prowess. It has descriptive power also, and a charm of style beyond what Mr. Garland has hitherto attained. It is, moreover, a book which makes an impressive appeal in behalf of a cause which has clearly enlisted the author's most ardent sympathies — the cause of the American Indian. Mr. Garland has been apt to let his interest in causes get the better of his artistic judgment, but in this case he has made a book which does not suffer in romantic interest from the obtrusion of the underlying argument. With less of sentimentality and a firmer grasp of actual conditions than were possessed by the author of "Ramona," he has made an even more convincing plea for the rights of our national wards, and has voiced an equal indignation at sight of the tricks and abuses that we have allowed to be put upon them, at our wanton provocations and punitive expeditions, and at the folly of the effort to impose our own civilization upon a people who are still living in the Stone Age. "The Captain of the Gray Horse Troop" is a well-informed and warm-hearted book, that is good to read, and is likely to prove an effective ally in the work of dealing justly and humanely with the Indians.

The delicate art of Mr. Howells has never been displayed to better advantage than in his latest novel. "The Kentons" is the kind of story best suited to his powers, a story of commonplace people in commonplace relations. The characters are the six Kentons — father, mother, two daughters, and two sons — and the various young men who are interested in the daughters. They live in an Ohio town of five thousand inhabitants, and enjoy universal respect. Muskingum, however, does not long contain them, as far as the present story is concerned, for one of the daughters gets into an entanglement of the affections with a vulgar youth of the town, and is broken-hearted when she realizes his unworthiness. To distract her, the family make a visit to New York, and thence start upon a European trip. The objective point is Holland, and the scene from that time on is laid in the Hague and in Scheveningen. A young New York clergyman of the liberal and humane type is among their fellow-passengers; he accompanies them to the Hague, and, in the end, persuades the broken-hearted daughter to become his wife. These characters are drawn for us with lines so deft and so subtle that we can think of no truer parallel than the work of Jane Austen. In addition, there is much variety of incident, and the constant infusion of the sly humor which Mr. Howells always has at command. The heroine is a young woman with an exasperating conscience, which we all the time fear will compel her to a rash decision, reckless of her own interests. Fortunately, her fundamental good sense triumphs over the casuistry of her introspective

heart-searchings, and the situation is brought to a rational outcome. The perplexities of the story are of the artificial sort, and in the hands of the ordinary novelist such a story could not be anything but dull. To say that it remains absorbingly interesting is the best tribute that we can pay to the art of the writer.

Religious controversy in a small New York town is the substance of "Hardwicke," by Mr. Henry Edward Rood. This is not a promising programme, but the treatment offers a sufficient modicum of variety and humor to reconcile us in the end with so forbidding a theme. The principal character is a young clergyman, whose faith in the fundamentals of Christian belief is unshaken, but who has read and thought too much to have any sympathy with the narrow and intolerant orthodoxy of the past. In accepting his village charge he finds himself a member of a community bound hard and fast in the trammels of a mechanical and repellant faith. His opinions quickly arouse suspicion, and he finds himself, after a few weeks, the victim of an old-fashioned heretic hunt, with the whole village pack at his heels. The plot of his enemies to dismiss him in disgrace is shrewdly circumvented, and he withdraws voluntarily with most of the honors of the game, including the daughter of his most virulent antagonist. The story is rather amateurish, the violence of the attack upon the hero is somewhat exaggerated, and certain minor features of the plot are not sufficiently developed, but the book is nevertheless possessed of both interest and promise.

A young man of fine intellectual and moral endowment, entering upon active life with all the advantages of wealth and education, resolves, rather than follow the easy path of worldly success that invites him, to cast in his lot with the poor and make their cause his own. He first enters the ministry, but is soon repelled by the hypocrisies of the profession, and decides to become one of the people by engaging as a common workman in a great iron and steel industry. With this purpose in view he enters the works of an establishment, makes his way into a position of some responsibility, and at the same time becomes a trusted leader of his fellow-workmen in their agitation for the redress of grievances. In the strike which ensues, he endeavors to mediate between the conflicting interests, but stands staunchly for the claims of labor in its conflict with capital. The angry passions which he has helped to unloose escape from his control, and there follows the familiar and sickening sequence of violent attacks upon property and persons, stern repression by the authorities, and punishment of the offenders. Having made his experiment, and found it a failure, he returns to the life which he had abandoned, not hopeless of his cause, but conscious that he had sought to further it by means that must be foredoomed to failure. Henceforth, he will work for his ideal of the coöperative commonwealth from the vantage-point of the social station to which he really belongs. The story is a familiar one; once started, it almost tells itself; in relating it anew, Mr. I. K. Friedman has followed the inevitable lines. But "By Bread Alone" is distinguished from most of the stories of its class by a patient first-hand study of the conditions of the problem, by passionate earnestness, and by perfect sincerity. These qualities have their defects, which in the present instance take the form of too much technology and a seriousness too unrelieved. Those who are familiar with industrial conditions in the great iron mills of Chicago will applaud the faithfulness of their portrayal, and those who remember the incidents of the riots of the summer of 1894 will admire the ingenuity with which Mr. Friedman has made use of material drawn from its history. His reproduction of the happenings of that summer is so accurate in many of its details that there is danger of its being taken too literally in others. In this respect, an unintentional injustice is done the memory of a recent governor of Illinois, whose real attitude in the matter was that of unflinching determination to sustain the law, rather than that sympathy with lawlessness which has been charged to him by his enemies. We regret that Mr. Friedman's book should help to perpetuate so malicious and ungrounded a legend.

"The Second Generation," by Mr. James Weber Linn, is the first book of a young writer, who has done wisely in dealing with life as it lies close at hand. It is a study of the modern American city viewed by a student of corrupt political conditions, and pictures the career of an unscrupulous manipulator of legislative bodies and organs of opinion. To the undoing of this scoundrel a young reporter devotes his energies, and achieves success in his aim, although the caprice of fortune makes him the victim of an unjust criminal prosecution. With the daughter of this man, ignorant of her parentage, he has fallen in love, and thus the outcome of the story is a sort of tragedy. Mr. Linn has written a creditable story, one which has interest in itself, and which gives promise of better things to come.

"Catholic controversy in fiction"—the advertisement is not alluring, but it is at least honest. Three books constitute the series, and one of them we reviewed several weeks ago. "The Catholic" is an anonymous novel, dealing with contemporary English life. The form of worship, about which the characters and incidents are grouped, seems to have no relation whatever to any form of religious emotion. It is a hard and unlovely polity, seeking to extend its power by worldly influence and intrigue, by an appeal to the baser motives of human action. There is not a character in the book that may be called sympathetic, nor an ambition that may be called praiseworthy. If the writer be indeed a member of the Roman communion, his method is certainly a curious one. The best of ecclesiastical organizations have vices that are in need of scourging, but the *rôle* of the candid friend may easily be overacted.

Mr. Richard Bagot, whose "Casting of Nets" we mentioned before, has now added "A Roman Mystery" to the series. His second book is much better than the first, which we condemned on much the same grounds as have just been urged in the case of "The Catholic." It has no more of spirituality than its predecessor, and it gives disagreeable prominence to the intriguing and proselytizing aspects of Catholic society, but it deals with interesting material, and is the work of a man who knows his subject. That subject is, essentially, the feud between "whites" and "blacks" in Roman society, of which Mr. Crawford has given us many interesting glimpses, and which Mr. Bagot has studied with judgment and penetration. His book is a brief for the liberals, and an unanswerable argument for the renunciation of papal pretensions to the temporal power.

Dr. Conan Doyle would have done well to adhere to his earlier resolution, and allow Sherlock Holmes to "stay dead." The resurrection was hardly worth while if it was to result in so hackneyed a repetition of the old mannerisms and methods of the detective as is given us in "The Hound of the Baskervilles." The plot is ingeniously contrived, to be sure, and the working out is of a nature to keep the reader keyed up to a reasonable pitch of exciting suspense, but the conclusion is not adequate to the machinery employed, and the entire performance is hopelessly melodramatic. When we think of the really good books that Dr. Doyle wrote at the outset of his career, and then contrast them with this journeyman effort, the showing is melancholy indeed.

"The Giant's Gate," Mr. Max Pemberton's latest invention, is a romance of modern Paris inspired by suggestions of the Dreyfus affair, and partly by reminiscences of the meteoric General Boulanger. What the author needed was a "man on horseback," the idol of the populace, and, since the more recent chapter in French history failed to provide such a figure, recourse was had to the earlier one. A *coup d'état* is planned, and gives promise of successful issue, but the Government thwarts the conspirators at the critical juncture, and the hero occupies Belfort instead of the Elysée. The heroine is the daughter of an English earl, and, at the end, is left awaiting the release of her lover from the place of his imprisonment. The story is brilliant but artificial, and, what is unusual with this novelist, is badly constructed. The "giant's gate" is the Thames, and the whole tenor of the earlier chapters seems to promise a French invasion of England by means of a fleet of submarines. About midway in the narrative, the plot gets sidetracked, as it were, and from there on becomes an account of the hero's imperial escapade. A curious thing about the book is that, in dealing with its English scenes and persons, it assumes the French standpoint, and indulges in the sort of caricature which is the delight of the Parisian journalist. We cannot help wondering how Mr. Pemberton's public will take this audacious proceeding.

WILLIAM MORTON PAYNE.

NOTES ON NOVELS.

Mr. Brand Whitlock was long a political correspondent for one of the leading newspapers in the country. During his period of service he obtained an insight into the practical side of government which is granted to few of his fellow-citizens. This he has utilized to the utmost in his novel, "The Thirteenth District" (Bowen-Merrill Co.). But he has not rested content with the mere idealizing and narration of events from his own experience. Singularly happy as he has been in selecting characters who are types of the contending forces ruling the destinies of the Republic, he has been still happier in making his principal character, a pitiful creature to call a hero, the battle-ground on which the forces of good and evil contend. The demoralizing effects of power in weak hands, of life in the capital of the nation upon a character far from robust, of the temptations which assail the man in public life, these are what give Mr. Whitlock's work its interest and its promise of permanency.

Politics of quite another sort gives interest to Mr. Joel Chandler Harris's initial tale in "The Making of a Statesman, and Other Stories" (McClure, Phillips & Co.). Here a young man of talent and high ambitions sacrifices his own career to put the father of the girl he loves into a place of honor,— writing his speeches, teaching him to deliver them, and conducting the campaigns that bring him before the public. Before it is quite too late, though after the supposed statesman's death, the lover's self-sacrifice becomes known to the daughter, and a pleasant story is given its appropriate ending. There are three other tales in the book, of the sort that Mr. Harris has made his readers familiar with in his previous publications, with well-drawn characters from the South, and events filled with human interest.

In the general search for literary material now going on in America, the South is by no means overlooked. Mr. Thomas Dixon, Jr., takes the Reconstruction era for the topic of his rather ill-natured work, "The Leopard's Spots" (Doubleday, Page & Co.). The author states again and again that the bitterness against the North is due more to the excesses of the "carpet-bag" epoch than to the deeds of the Civil War. He is full of hatred against the negro, who was rather the tool in the hands of designing whites than an actor on his own responsibility in the scenes complained of. Yet his book will not have been written in vain if it points out the dangers of ruling a people against its will, the awful perils of governing without the consent of the governed.

A book more just to both North and South is Mrs. Mary Tappan Wright's "Aliens" (Scribner). A Northern man, long acclimated in the South through his service as professor in a small college, marries a Northern woman with all the virtues and prejudices of the intelligent American of New England birth and breeding. She brings to her understanding of the negro question a keen sense of justice and an inexorable conscience. Opposed to her is the inertia of a people who have learned from bitter experience what she has seen with unfamiliar eyes. The right and wrong of the case, the slow dawning of the vital distinction between a condition and a theory, are set forth with dispassion and a keen sense of justice to the contending forces at work. It is doubtful if the multiform problem presented by the Southern negro has ever been

discussed in a manner more enlightened and with observation more acute.

It is not in the "black belt" of the South that Miss Hildegard Brooks lays the scene of "The Master of Caxton" (Scribner), a story which concerns itself chiefly with social distinctions between the whites. A Southern girl, adopted by a woman of wealth in the North, abandons her heritage after the death of her benefactress, in part because of the burdens attached to it, but more from homesickness. She thenceforth makes her home with the three brothers she had never forgotten, young men with all the dignity of free Americans, though by no means of the aristocracy of their little corner in the world. A double romance runs through the story thenceforth, lending interest and variety to its well-drawn pictures of manners and customs.

"Dorothy South" (Lothrop) takes its name from a beautiful young Southern woman, one of the most agreeable characters Mr. George Cary Eggleston has ever painted. The period is that immediately preceding the Civil War, and the story is concerned chiefly with the differences and contrasts between life in the South now and in the *ante-bellum* days.

Still another aspect of Southern life is contained in "Mazel" (Stone), written by an author who shields his identity behind the pen-name of "Richard Fisguill." The scene is laid in the University of Virginia, and the close approximation to actual portraits of the members of the faculty of that excellent institution will account for the practical anonymity with which the book is put forth.

Mr. Samuel Minturn Peck is at his best in the series of little stories which make up the volume of "Alabama Sketches" (McClurg). He has drawn upon all the elements of a cheerful little city for his characters, and his work lacks neither humor nor pathos. Whites and blacks mingle in his pages on terms of equal literary importance, whatever their social status may be. While slight, the tales, some of them little more than anecdotes, have positive charm, and may be taken as accurate pictures of a civilization but little known in the North.

Mr. Paul Dunbar has done nothing as good in prose as his latest story, "The Sport of the Gods" (Dodd, Mead & Co.). A faithful negro is accused of a crime of which his master's weak brother is guilty, and is sentenced to a long term of imprisonment. His family, denied the right of support through popular prejudice, takes refuge in New York City, and proceeds to speedy moral disintegration. Mr. Dunbar gives a side of metropolitan life almost unsuspected, — that of the dissipated colored folk, frequenters of saloons and cheap theatres. The story is at once tenderly sympathetic and powerful, and nothing written recently presents a more impressive picture of the evil results which follow a betrayal of justice.

Nearly all the characters of Mr. Robert Shackleton's "Many Waters" (Appleton) are New York journalists, and those who seek knowledge of one of the few modern occupations which have in them the spirit of adventure can find it set forth here in full detail. Episodes in newspaper life are to be seen from the inside, coupled with a pretty romance and an excellently contrived foil to it through the wrecking of a husband's life by an unfaithful wife. The book is vivid and convincing, and has a really remarkable first chapter.

The city policeman, one of the most maligned and least understood of all our public servants, finds a sympathetic interpreter in Mr. Elliott Flower. "Policeman Flynn," the hero of his book, is an actuality in the main, based upon the long career of uninterrupted usefulness led by the late Andrew Rowan of the Central Detail in Chicago. Mr. Flower lets us see what it means to be both a man and an officer, in a series of sketches, humorous in the main, though always with a suspicion of pathos. The book is eminently modern, and one to be read for instruction hardly less than amusement. (Century Co.)

Not the least remarkable thing about Mark Twain's "Double-Barrelled Detective Story" (Harper) is the introduction into the book of Dr. Conan Doyle's "Sherlock Holmes" as a living character, — just at the moment, too, when his creator had resuscitated him. The story, which is slight, promises well in the opening chapters, but it may be said not to be worked out, and leaves the reader disappointed.

An interesting character is preserved in Mr. Herbert M. Hopkins's "The Fighting Bishop" (Bowen-Merrill Co.), a portrait of a pro-slavery prelate in war times, disclosing the effect of his powerful personality upon the members of his large family. There are two love episodes in the book, one of much sweetness; but the theme is rather the manner in which son after son of the aging man is crushed into insignificance under his dominion. Some rebel and flee, some dare to differ from him politically, even his wife turns to save her offspring from the terror of his wrath; while the old dignitary, abating no whit of his demand for obedience, goes on his way lonely and sorrowful. For a first book, it has marked originality.

As a result of his studies of the American tramp, Mr. Josiah Flynt has written a novel dealing with a special phase in the lives of these victims and enemies of society. "The Little Brother" (Century Co) is not pleasant in text or suggestion, but it demands a measure of social justice that shall free the community of these parasites by destroying the reason for their existence. Here a child is kidnapped from his putative sister, actually his mother, and the kidnapper proves in the end to be the lad's own father. A chapter, drawn from life, of the effect of jail-life upon the boy, reads like a cry for help from these helpless ones.

The mining region of Arizona has furnished Miss Frances Charles with the material for her rather unusual story, "In the Country God Forgot" (Little, Brown, & Co.). On this rude spot the civilizations of the Atlantic coast meet the customs of the remote Southwest, with effects at once humorous and tragic. In the background stands the gloomy figure of a pioneer, owner of all the neighboring lands and interests not wholly mineral, who has in his heart a most unhappy hatred for his only child, a son. The book can hardly be said to be composed of successive episodes, and yet the bond between the chapters is often slight, making it difficult to hold the thread of the argument.

New England humor may grow tiresome when strained through the medium of much dialect, so that the better part of Mr. Fred Lewis Pattee's "Mary Garvin: The Story of a New Hampshire Summer" (Crowell) lies rather in the awakening of soul which comes to the heroine, at first through her growing affection for a man of education, a neighbor's son, who has sought and found a position at the bar, and then in the abruptness of her own contrast with the personality of a charming city woman looking for a rural retreat. Between the two influences, she comes into contact with

the great world, goes to school, — and the end is inevitable, but all the better for coming after a good old-fashioned New England Thanksgiving dinner.

There are few writers more entertaining to-day than Miss Josephine Dodge Daskam, and her previous reputation loses nothing by the stories of childhood published under the title of the first of them, "The Madness of Philip" (McClure, Phillips & Co.). Miss Daskam has been at no little pains to present aspects of child-life which are typical, and to the adult unusually instructive. She has fully realized in her book that children have ideas and standards of their own, and has been fortunate in making this fact clear to her readers. It is a rare story that can bring amusement to both old and young in a single audience.

A child of a larger growth is the heroine of Miss Eleanor Hoyt's "The Misdemeanors of Nancy" (Doubleday, Page & Co.). Nancy is a girl just old enough to be in society, pretty, charming, acute, and vivacious, and with entire consciousness of the privileges these qualities entitle her to exact from the world at large and from the masculine element in it more particularly. The book is admirable summer reading, being constructed in episodes, each complete in itself, yet combining to give an accurate portrait of a delightful personality.

"Chimmie Fadden and Mr Paul" (Century Co.) revives interest in an old acquaintance, the "Bowery boy," promoted to service in a New York family of position and wealth. All the characters of the former volume have been retained by Mr. Townsend, the author, but the opinions set forth in the book are largely those of Mr. Paul, intimate in the Van Cortlandt-Burton household. Strained as these are through Chimmie's marvellous dialect, the effect is usually delightful if the ability to comprehend this picturesque manner of expression is not lacking. But the notable thing in the book is the social and political philosophy, quite as good and quite as sound in its way as Mr. Dooley's, and of the same school.

Of the making of historical romances there is apparently no end, but if all of these could have the fire and accuracy of Mr. Clinton Scollard's "The Cloistering of Ursula" (L. C. Page & Co.) there would be nothing to complain of. The scene is laid in one of the Italian cities during the Renaissance, and the opening chapter is certain to engage the reader's attention, for the hero's whole family perishes in a single massacre. From that time on there is no diminution of interest, love stepping in when battle and murder is not holding the stage. It is an accurate picture of the times, admirably written, and well illustrated.

Going back to the days of the Emperor Barbarossa for the scene of "Hohenzollern," the Very Rev. Cyrus Townsend Brady has drawn upon his imagination for the rest of his characters. The book is written for dramatization, and as a result it suffers as literature, the action being too incessant and the proportion which diologue bears to narrative much too large. The story is based upon the rivalry between Barbarossa and Hohenzollern for the affections of a lady of the court, and contains material enough for one twice its length. (Century Co.).

Coming down to the conspiracy of Pontiac, Mrs. Mary Catherine Crowley writes of "The Heroine of the Strait" (Little, Brown, & Co.), setting forth the incidents of the siege of Detroit by that interesting and unscrupulous savage. The principal figure in the book is a pretty French girl who is said to have saved the English garrison from overthrow, in spite of historical evidence that it was an Indian maiden who betrayed the purpose of her people. The story could not fail to be interesting with so much action and no less romance running through it, and contrives to give a vivid conception of the troubles with which the Northwest, so peaceful now, was afflicted through more than a century.

It is in another corner of the country that Annie T. Colcock lands her heroine in "Margaret Tudor" (Stokes),— at St. Augustine in the latter half of the seventeenth century, when the Spaniards were in control. A beautiful English girl is captured with her shipmates, and her troubles begin with the infatuation for her which springs up in the heart of one of the Spanish officials. The story is both short and slight, an escape soon throwing Margaret back into the arms of her English lover.

The most unfortunate island of Martinique is the scene of the later chapters in Mrs. Elizabeth Wormeley Latimer's "The Prince Incognito" (McClurg), a prince of the royal family of Parma and France being the protagonist. He has married in due religious form, but entirely without the law of the land, the daughter of a Huguenot preacher, and she escapes with him to the West Indies, disguised as a cabin boy. The story is told with much simplicity and sense of reality, reading rather as veracious history than as fiction.

Daniel Boone is the central figure of Mrs. Lucy Cleaver McElroy's "The Silent Pioneer" (Crowell), though the historical interest of it is subordinated to the account of the simple, hard, and primitive life of the early settlers in Kentucky. There are Indians, of course, and they are rather the conventional redskins of James Fenimore Cooper than those of Mr. Garland's last book, for example. Though the love story in the book makes its appeal to grown folk, boys will find this tale well worth their attention.

Mrs. Frances Hodgson Burnett's latest novel, "The Methods of Lady Walderhurst" (Stokes), is a sequel to "The Making of a Marchioness," published less than a year ago. In it the life of the former Miss Emily Fox-Seton is continued, and the same kindliness of heart and devoted gratitude which made her a modern Patient Grizel remains hers after her marriage to the right honorable marquis. In spite of the sensationalism inherent in the narrative, the book is made calm and dignified by Lady Walderhurst's admirable disposition.

Like its predecessors from the same hand, Mr. Bram Stoker's "The Mystery of the Sea" (Doubleday, Page & Co.) is a bit of glowing melodrama, with hidden treasure, desperate villains, secret passages in ancient castles, abductions, shipwrecks, Spanish dons, old women with the gift of second-sight, and other unusual elements of interest. It would be hard to get more action, or more kinds of action, between the covers of a book than will be found here; and it can be depended upon to keep one awake o' nights.

Idyllic with the breath of the Irish uplands in its pages, "Patricia of the Hills" (Putnam) is a meritorious tale of the life which a selfish old spendthrift of a father forces upon his charming daughter when he learns that her voice can be coined into gold. Two lovers stand ready to take her from what she conceives to be her duty, and the device to which the author, Mr. C. K. Burrow, resorts to leave the field clear for the better of them is the least satisfactory thing in the

book. Especially to be commended is the portrait of Patricia's uncle, the priest of the parish where all the action takes place apart from the brief stay in London.

The title "Scarlet and Hyssop" (Appleton) suits Mr. E. F. Benson's last story of fashionable life in London admirably. A noble lord deeply resents the attention paid his wife by a former admirer of hers, who returns to England rich after the exile he had imposed on himself at the time of her marriage. At the same time the husband carries on something more than a flirtation with one of his wife's acquaintances. The theme is wifely duty, and the awakening of love after a conventional marriage; and, like all Mr. Benson's novels, the story is well written.

Nothing written in recent years has so inexhaustible a vein of irrepressible humor running through it as the last volume from the pen of Mr. W. W. Jacobs, "At Sunwich Port" (Scribner). In it, too, Mr. Jacobs demonstrates his ability to carry on a sustained narrative, his book concerning itself with the lives of three young people, from their "joyful schooldays" up to the point of marriage — or escape from it, as the case may be. One central figure, father of the heroine and minor hero, is a foil to the keen sense of humor which dominates the words and actions of everyone else, and the entire series of situations is designed with a keen knowledge of fictional art.

Mr. Owen Wister has surpassed his "Lin McLean" in another novel of the Western plains, "The Virginian" (Macmillan), the hero being a Wyoming "cowpuncher" and the heroine a nice little "Yankee schoolma'am" — the lineal descendant of Molly Stark — who flees from an importunate suitor, and family pressure to marry a man she does not love, out to freedom amid the cattle-ranges of the Far West. Mr. Wister's intimate knowledge of his subject enables him to draw a figure of a typical plainsman in this transplanted Southerner, and the story is one which comes near to the heart of essential Americanism.

"When Love is King" (Fenno) is a novel of somewhat confused purposes, written by Mr. W. Dudley Mabry. It deals at the outset with the woes of childhood and the betrayal of a widow left with a single child, a daughter, by a Christian minister. Later this same scoundrel attempts to wreck the career of a brother clergyman through envy at his success, the scene transferring itself from the Middle West to the mining regions of the Sierras. At the close it becomes known that the preacher who was brought so near to ruin was the son of his malicious rival; vice is duly rebuked, and virtue rewarded. It is an artless tale.

Mr. Willis George Emerson's first novel, "Buell Hampton" (Forbes), errs chiefly in the attempt to put too much between the covers of a single book. The character from whom the story is named is a newspaper editor in Kansas, in a town that was the centre of a great cattle industry. The portrait is idealized greatly, but is vividly drawn and succeeds in doing a species of poetic justice to a much maligned class. A double love-story, international in one instance, runs through the argument; there are many humorous incidents of Western life introduced, and the book is readable though not well organized.

Arkansas comes into the realm of fiction with "John Kenadie" (Houghton),— the work of Mr. Ripley D. Saunders. The sub-title calls it "The Story of his Perplexing Inheritance," and the mystery which leads the hero—a planter in a small way and a poet of no mean skill besides—to alternately love and hate a fellow-townsman, is well contrived and handled. The story is one of rather unusual merit.

A romance gleaned from the rugged life of New England fisherfolk is Mr. Charles Clark Munn's "Rockhaven" (Lee & Shepard). In this case the hero is a young man sent to exploit a quarry in the interest of a firm of stock-jobbing rascals in Boston, and the heroine is a young girl from the island where the quarry is situated who has a wonderful natural gift of extracting moving music from her violin. In working out his story, the author makes an effective contrast of idyllic rusticity and the worst side of so-called respectability in cities. The book is well illustrated from drawings by Mr. Frank T. Merrill.

"Miss Petticoats" (C. M. Clark Co.) is written by "Dwight Tilton," an avowed *nom de plume*, and made beautiful by six colored drawings by Mr. Charles H. Stephens. The scene of the earlier — and better — half of the book is laid in New Bedford, here called "Old Chetford," and deals with the poor and proud daughter of a French nobleman vagrant in America long enough to marry an old sea captain's one beloved child. The latter half of the book is melodramatic, redeemed only by a vivifying love.

Born in France of an American father, an artist, and an Irish mother; reared in a little country village in England, where her widowed mother sold ginger beer; and brought to the vicinity of Philadelphia by an aunt, the heroine of "Graystone" (Lippincott) has a checquered career, ending in her becoming a trained nurse and waking up to find herself a millionaire. Two of her former townsmen in England come to America and are connected in their lives with hers, but she falls into the arms of an American of the best type at the end. This sounds a trifle heterogeneous, but the author, Mr. William Jasper Nichols, has made a very good little story of it indeed, and deserves congratulation.

Always exquisitely humorous, Kate Douglas Wiggin (Mrs. Riggs) is at her best — and briefest — in "The Diary of a Goose Girl" (Houghton). It is a story of English rustic life from the point of view of an intelligent and gently critical American girl, who is seeking escape from a pursuing lover by immuring herself in a small household where poultry of one sort and another is the chief interest. The story is told with reality enough to make it seem truly autobiographical, and is suitably illustrated with pen-drawings by Mr. Claude A. Shepperson, admirably according with the insistent fun in the narrative.

Two meritorious books from the pen of Miss Elizabeth Godfrey prepare the reader for a third good story in "The Winding Road" (Holt), and for a mingling of some musical element in the narrative. The hero here is a young Englishman of good family, but with a gipsy strain in his blood that keeps him wandering through the world with his faithful violin. A sudden attack of illness leads him to fall in love with the young woman who nurses him back to health, a dweller in a little cottage in a remote part of England. After some anguish of soul, the twain are duly married, and set off on their travels together. Miss Godfrey is at her best in painting the scenes that follow, East and West appearing in the panorama of their wanderings; and through it all appear the flutterings of the confirmed vagrant man to be free, and the struggle of the wife to find a home. The end is the inevitable one, and redeemed from undue tragedy by a touch of mystery.

Granted a woman of extraordinary social accomplishments, left a widow with little money and six daughters just arriving at nubile age, Mrs. Lilias Campbell Davidson's "The Confessions of a Match-Making Mother" (J. F. Taylor & Co.) is at once whimsical and probable. It is purely a story of social politics, with the mother always a possibility as the heroine of a seventh slight romance. A round half-dozen of love stories in a single volume must satisfy the demands of the most exacting feminine reader.

South Africa is the scene of "The Story of Eden" (John Lane), and Miss Dolf Wyllarde, the writer of the book, has been more than ordinarily happy in her title. For there is a serpent who leads away the heroine of her romance, and it differs from most books of the sort in enabling the girl to marry reasonably happily in spite of her early indiscretion. A careful and convincing picture is drawn of a rather loose colonial society, with army officers to give it a character still more lax. The end comes with the sailing of the heroine and her husband for England while the war with the two republics is at its height, just as the villain of the plot is conveniently disposed of on the battlefield.

Oriental sumptuousness and splendor of description mark Mr. John W. Harding's biblical romance of war and politics under King Hezekiah and the great Sennacherib. The prophet Isaiah is one of the leading figures, and a singer called Naphtali the hero of a highly imaginative and effective bit of gorgeousness. "The Gate of the Kiss" (Lothrop) is the title, its application not becoming apparent until the crowning tragedy comes at the end of the book. The narrative is uniformly vivid and picturesque, and the story not improbable in spite of its distance in both time and place. Mr. Harding shows signs of familiarity with the higher criticism, and has utilized side lights from recently discovered secular history to eke out the scriptural narrative.

Rising from the humblest ranks in life and giving heavy hostage to fortune by a marriage most unpromising, the hero of "Enoch Strone" (Dillingham) becomes a politician and statesman in England, always retaining his sympathy for the class from which he sprung, and that without descending to demagogism. Mr. E. Phillips Oppenheim writes the story with sympathies quite as broad and well directed as his hero's, and is particularly fortunate in drawing the headstrong yet susceptible character of Mrs. Strone. It is through much tribulation that the hero, mechanic, inventor, and politician of the best sort, comes into his own; and the book is both long and readable.

Mr. Wallace Irwin, whose "Love Sonnets of a Hoodlum" have added not a little to the gaiety of at least one nation (the only one that could understand the language), has produced, in "The Rubaiyat of Omar Khayyam, Junior," an even more delectable invention. The younger Omar, it seems, found Naishapur an uninteresting place to live in after his father's demise, and exiled himself to Borneo, where he cultivated the muse. The distinction between the two poets is summed up in the saying: "Where the philosophy of the elder Omar was bacchanalian and epicurean, that of the son was tobacchanalian and eclectic." These quatrains must be read to be appreciated; no extracts could illustrate adequately the quality of their delicious fooling. The book is published by Messrs. Elder & Shepard.

Notes.

Messrs. Longmans, Green, & Co. have just published a new revised edition (the eighth) of "The Foundations of Belief," by the Right Hon. Arthur James Balfour.

Secretary Hay's memorial address on President McKinley, delivered in the Capitol on February 27 last, is published in pretty booklet form by Messrs. Thomas Y. Crowell & Co.

"The Serious Poems of Thomas Hood," imported by the Messrs. Scribner, is the latest volume in the "Caxton Series" of reprints, beautifully printed, and bound in flexible leather covers.

Messrs. Ginn & Co. publish an "Elementary Physical Geography," by Professor W. M. Davis, which is a simplified and partly re-written form of the author's earlier text-book for advanced students.

Mr. Bliss Carman's "Ode on the Coronation of King Edward" will be published at once by Messrs. L. C. Page & Co. It will be printed throughout in red and black on hand-made paper, with specially designed initials.

"Animal Activities" (Longmans), by Dr. Nathaniel S. French, is a text-book in zoölogy for secondary schools. It follows the laboratory method, and is abundantly provided with questions, exercises, and references and reading lists.

The revised "Household Edition" of the poems of Bayard Taylor (Houghton) is printed from new plates, and includes everything but the dramatic pieces. The widow of the poet has superintended the preparation of this definitive edition, and contributes a valuable preface to the volume.

A volume containing the Physical Papers of Professor Henry A. Rowland, for twenty-five years Professor of Physics in the Johns Hopkins University, is now in preparation. It will be issued under the editorial direction of a committee appointed for that purpose, consisting of President Remsen, Professor Welch, and Professor Ames.

Messrs. Jennings & Pye send us five small books of "The Hero Series." Mr. Samuel G. Smith is the author of "Abraham Lincoln," Mr. William A. Quayle writes "King Cromwell" and "The Gentleman in Literature," and Mr. Charles Edward Locke is responsible for "The Typical American" (Washington) and "A Nineteenth Century Crusader" (Gladstone).

The New York Library Club has published a list, alphabetical and annotated, of the "Libraries of Greater New York." The number of libraries listed is 288, or, including branches, 350. The collections range from small school libraries to the monster institution over which Dr. Billings presides. The volume contains also a manual and historical sketch of the New York Library Club, a flourishing organization which has now attained the respectable age of fifteen years.

To readers in the latitude and longitude of Chicago the "Line-o'-Type Lyrics" of Mr. Bert Leston Taylor will need no introduction. They have been served up at the breakfast-table with the Chicago "Tribune" for many months past, and have proved better than peptenzyme for the digestion. To readers in less favored regions they may be a novelty, and it is for such persons that we note the publication, in a small volume, of a selection from these mirth-provoking skits. Mr. William S. Lord, Evanston, is responsible for the booklet in all save authorship.

Edwin Lawrence Godkin, who died in England on the twentieth of May, at the age of seventy, was an Irishman by birth, and the son of a distinguished Protestant clergyman. He was graduated from Queen's College, Belfast, when twenty years old, and entered upon the work of journalism. He represented the "Daily News" in Russia and Turkey during the Crimean War, and at the close of that struggle came to this country, where he sent to his London journal a series of letters descriptive of a horseback journey through the Southern States. He studied law in New York under David Dudley Field, and was admitted to the bar in 1859. During the next six years he practiced both the legal and the journalistic professions, and then, in 1865, established "The Nation," of which he became the editor. He was now thoroughly identified with the country, and, as editor of "The Nation" until 1881, and as joint editor of the New York "Evening Post" after the weekly had been merged in the daily, he remained for full thirty-five years the most brilliant and forceful figure in American journalism. Harvard made him an M. A. in 1871 and Oxford made him a D. C. L. in 1897. He was essentially a writer of leading articles throughout his editorial career, although he occasionally prepared more elaborate essays for the magazines. His books consist of a "History of Hungary," a text book treatise on "Government," and three volumes of collected essays and editorial articles. The journalist, like the actor, leaves no visible monument to attest his greatness, and must be content with such fame as results from his being enshrined in the hearts of his followers. Of his following in this sort, Mr. Godkin had reason to be proud. His work appealed to the intellect and the conscience of his readers, and the higher political and ethical thought of a whole generation of Americans was shaped by it more largely than by any other single influence. From the start, "The Nation" remained our most serious and dignified exponent of the ideas and principles that unite men of clear thought and lofty purpose in the fellowship of the intellectual republic. Educated readers all over the country looked to it for light and for guidance as one political problem after another came up for solution; they swore by "The Nation" as the champion of enlightenment against prejudice, of sincerity against hypocrisy, and of principle against partisanship. If they occasionally swore at it under their breath, it was an additional tribute to its fearlessness and its relentless fashion of dealing with every form of sham and selfishness. And it was to the master-mind of the editor that all these tributes were really paid, for there was never any doubt of the personal force that was exerted through the anonymous page. When Mr. Godkin was honored by the University of Oxford a few years ago, some one suggested that his influence upon political thought in America had been strikingly similar to the influence of John Stuart Mill upon English political thought, and the compliment seemed to us both happy and deserved. No words can express the gratitude felt by thousands of the younger men of to-day for the constant inspiration of Mr. Godkin's leadership. The list of the good causes which he championed, and of the political controversies which invariably found him on the side of justice and sound scholarship, is too lengthy to be more than hinted at. He was a valiant fighter for the reform of the civil service, for honest money and the sanctity of national obligations, and for the doctrine that a public office is a public trust. Undeterred by the temporary unpopularity of his attitude, he opposed the protective system as the incarnation of selfish and corrupt politics. He opposed the brutal methods of the reconstruction policy. He opposed the partisanship that seated Hayes in the presidential chair and sought to bestow upon Blaine the highest honor in the gift of the Republic. He opposed the scandal of Hawaiian annexation, and praised the high-minded efforts of Mr. Cleveland to right that wrong. But when, a few years later, Mr. Cleveland made his one great official mistake, and brought us to the verge of war with England upon a pretext that would have been ridiculous had it not been taken so seriously, he was as outspoken in condemnation as he had formerly been in praise. Finally, and until the very end of his days, he protested with all the force of his immense moral indignation against the iniquity of our war with Spain, and the consequent iniquities of our broken pledge to Cuba, our insane war of Philippine conquest, and our practical repudiation of the political faith of the men who founded this nation. Sober opinion has already justified him in most of these contentions, and will in time justify him in those that are still the subject of angry controversy. But his own voice will speak to us no more, and we know not from what other quarter we may hope to catch accents of such clear and ringing ethical quality. The spirit of compromise, of fatalism, of an easy-going acceptance of things as they are, infects our entire social organism, and we listen in vain for the trumpet-call of duty that shall arouse us from our national apathy in things spiritual.

One Hundred Books for Summer Reading.

A SELECT LIST OF SOME RECENT PUBLICATIONS.

[Fuller descriptions of the following books, of the sort popularly known as "Summer Reading," may be found in the advertising pages of this number or of recent numbers of THE DIAL.]

FICTION.

Alexander, Mrs. "The Yellow Fiend." Dodd, Mead & Co. $1.50.

"Amber, Miles.' "Wistons." Charles Scribner's Sons. $1.50.

"An English Girl in Paris. John Lane. $1.50.

Arnold, Edwin Lester. "Lepidus the Centurion." T. Y. Crowell & Co. $1.50.

Atherton, Gertrude. "The Conqueror." Macmillan Co. $1.50.

Banks, Nancy Huston. "Oldfield." Macmillan Co. $1.50.

Bassett, Mary E. Stone. "Judith's Garden." Lothrop Publishing Co. $1.50.

Bell, Lilian. "Abroad with the Jimmies." L. C. Page & Co. $1.50.

Brady, Cyrus Townsend. "Hohenzollern." Century Co. $1.50.

Cable, George W. "Bylow Hill." Charles Scribner's Sons. $1.25.

Carey, Wymond. "Monsieur Martin." G. P. Putnam's Sons. $1.20 *net*.

Charles, Frances. "In the Country God Forgot." Little, Brown, & Co. $1.50.

Clifford, Mrs. W. K. "Margaret Vincent." Harper & Brothers. $1.50.

"Comments of a Countess." John Lane. $1. *net*.

"Connor, Ralph." "Black Rock." Fleming H. Revell Co. $1.25.

"Connor, Ralph." "The Man from Glengarry." Fleming H. Revell Co. $1.50.

"Connor, Ralph." "The Sky Pilot." Fleming H. Revell Co. $1.25.
Cotes, Mrs. Everard. "Those Delightful Americans." D. Appleton & Co. $1.50.
Coulevain, Pierre de. "Eve Triumphant." G. P. Putnam's Sons. $1.20 *net*.
Crowley, Mary Catherine. "The Heroine of the Strait." Little, Brown, & Co. $1.50.
Daskam, Josephine Dodge. "The Madness of Philip." McClure, Phillips & Co. $1.50.
Datchet, Charles. "Morchester." G. P. Putnam's Sons. $1.20 *net*.
Dixon, Thomas, Jr. "The Leopard's Spots." Doubleday, Page & Co. $1.50.
Doyle, A. Conan. "The Hound of the Baskervilles." McClure, Phillips & Co. $1.25.
Dudeney, Mrs. Henry. "Spindle and Plough." Dodd, Mead & Co. $1.50.
Eggleston, George Cary. "Dorothy South." Lothrop Publishing Co. $1.50.
Emerson, Willis George. "Buell Hampton." Forbes Publishing Co. $1.50.
Eustis, Edith. "Marion Manning." Harper & Brothers. $1.50.
Farmer, James Eugene. "Brinton Eliot." Macmillan Co. $1.50.
Foote, Mary Hallock. "The Desert and the Sown." Houghton, Mifflin & Co. $1.50.
Fosdick, J. William. "The Honor of the Braxtons." J. F. Taylor & Co. $1.50.
Glasgow, Ellen. "The Battleground." Doubleday, Page & Co. $1.50.
Godfrey, Elizabeth. "The Winding Road." Henry Holt & Co. $1.50.
Harding, John W. "The Gate of the Kiss." Lothrop Publishing Co. $1.50.
Harland, Henry. "The Lady Paramount." John Lane. $1.50.
Harris, Joel Chandler. "The Making of a Statesman." McClure, Phillips & Co. $1.25.
Harte, Bret. "Openings in the Old Trail." Houghton, Mifflin & Co. $1.25.
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Gabriele Rossetti: A Versified Autobiography. Translated and supplemented by William Michael Rossetti. Illus., 8vo, gilt top, uncut, pp. 199. E. P. Dutton & Co. $3. *net.*

Shakespear. By W. Carew Hazlitt. Large 8vo, uncut, pp. 288. Charles Scribner's Sons. $2.50 *net.*

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HISTORY.

A History of Greece to the Death of Alexander the Great. By J. B. Bury, M.A. In 2 vols., with maps and plans, large 8vo, uncut. Macmillan Co. $8. *net.*

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Libraries of Greater New York: Manual and Historical Sketch of the New York Library Club. 12mo, uncut, pp. 185. New York: Gustav E. Stechert. 75 cts. *net*.

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THE CENTENNIAL HABIT.

The practice of celebrating anniversaries, when they count up to some round number of years, is not exactly a modern one, but it has received such an impetus in our own time that we may fairly characterize it as a habit. Owing to the historical accident of our use of the Arabic system of numerals, the number one hundred, or some one of its multiples or factors, is the invariable basis of such celebrations. Had the Babylonian reckoning by twelves instead of tens been adopted by our civilization, we should have had an entirely different set of numbers to work upon, but we should doubtless have singled out, just as we do now, the recurrent years of the completed cycle for special observance. Obviously nothing could be more artificial or conventional than this practice, which, to the logical mind, is matter for amusement; but the habit of mental economy which leads us instinctively to attach a special significance to the round number will always lead men to take special note of the tenth, or the fiftieth, or the one hundreth anniversary of the important event, and direct toward that event a degree of retrospective attention that nobody would think of giving it a year earlier or later.

One cannot help thinking, somehow, of the analogy offered by our mechanical religious observance of the seventh day, by which so many people compound their real indifference to the whole subject of religion. In vain it is urged that if religion has any vital meaning at all, its influence ought to affect our lives on one day no less than another; similarly, it is urged in vain that the memory of a great benefactor of mankind ought to remain with us as an abiding force all the time instead of appealing to us once in a hundred years or even once a year, that the fundamental principles of our national life ought to be the constant inspiration of our civic conduct, instead of being recalled, in a more or less perfunctory manner, when the full year has rolled round, or commemorated by some sort of a show when the full term of a hundred years is ended. Reason urges these considerations on us in vain; and we shall no doubt continue, until the end of the chapter, in our easy-going ways, — paying lip-service once a week or once a year to the religious faith which we profess, once a year or once a century to the memory of the great men, to the declaration of the principle or the foundation of the institution that exacts our homage.

Leaving out of our discussion the more frequently recurring periods, let us think for a moment about decades and centuries and millennial cycles. The fundamental reason why we exalt them into an illogical significance is doubtless found in our instinctive mental economy. Another reason is found in the taint of hypocrisy which is so apt to affect our attitude toward most serious subjects of contemplation that are not immediately related to our every-day tasks. Still another reason, and a most potent one, is the delight which the

average man takes in a show. We Americans, particularly, considering that we are a democratic people by political profession, derive a most unholy satisfaction from every sort of pomp and ceremonial, and, while repudiating the ideas upon which such old-world inventions rest, do our best to rival the ostentations of "effete monarchies." Sponsors as we are of a new social order nationally consecrated by great deeds and devotions, we copy as far as we may the pageantry of the old order, and look with envying regret upon those European possibilities which are American impossibilities. To those whose eyes are chiefly for the spectacular, an American centennial must be a poor thing in comparison, let us say, with a Hungarian millennial; what compensation we have for the picturesque elements denied us may be satisfying to the intellect, but they leave the æsthetic sense a little starved.

We are not saying all this by way of blame for an assumed manifestation of national folly; the craving for show and color and imposing ceremonial is a thing too essentially inherent in human nature to be thus stigmatized. To the historical sense no less than to the sense for the picturesque do these things have genuine value, and we are quite worthily occupied as a people when we bend our best energies to such an impressive commemoration as that of the first centennial of the nation's birth, or the fourth centennial of the discovery of the new world. But it is nevertheless possible that the thing may be overdone. When we think of the long succession of centennials since 1776, it seems as though some of them might have been spared. It was only last year that we were celebrating the installation of John Marshall; and next year, or the year after, we shall be celebrating the Louisiana Purchase. It sometimes seems that anything will serve as a pretext for a centennial celebration. The age of the multi-centennials is now upon us. Yale had a bicentennial a few months ago, and a decade ago the whole country had a quadricentennial. The first of what will doubtless be a long series of tricentennials was celebrated the other day at Cuttyhunk, in memory of Bartholomew Gosnold's short-lived colony. Jamestown is sure to come in course of time, and Plymouth and Salem, and the whole series of colonial beginnings. Possibly after a while we shall become weary of recalling our national history in this spasmodic way, and hit upon some more rational plan of keeping the past alive in our memory.

Among the most acceptable centennials of recent years have been those planned in celebration of the founding of our older colleges. Harvard attained to the dignity of a quarter-millennial as long ago as 1886; Yale had its bicentennial only last year; Princeton had its sesquicentennial half a dozen years ago. We read the other day that some small college or other, nearing its seventy-fifth birthday, was preparing to celebrate a semi-sesquicentennial. This opens a rather appalling vista of fractional cycles and the possibilities associated with them. And our own University of Chicago last year, youthful through no fault of its own, set a new fashion in anniversaries by celebrating its first decennial with as much display as would have been suited to an institution many times as aged. Ten years should certainly be the limit, and a halt should sternly be called at this point; otherwise the next new educational foundation to be established may be so eager to have its own praises sung that it will seek to commemorate the completion of its first lustrum.

The literary centennial is usually a simple and dignified performance, against which little may be urged beyond what has already been said of all periodical celebrations. Some years ago, we noted the fact that exactly two thousand years had elapsed since the birth of Cicero, and suggested as a novelty in celebrations a bimillennial demonstration on the part of classical scholars. Among the longer terms celebrated in our own time there will be recalled the millennial of Alfred last summer, the sixth centennial of Dante in 1865, the fourth of Michelangelo in 1874, the third of Shakespeare in 1864, and the Goethe sesquicentennial in 1899. The simple literary centennial is being celebrated somewhere and by somebody almost every year. It is usually characterized by an uncritical laudation of its subject in both speech and print, and, unlike the ceremony of canonization, it does not willingly give a respectful hearing to the devil's advocate. In the judgment of those who plan the celebration, the subject is already canonized, and there is nothing more to say. The true spirit of literary appreciation is not, after all, to be found in demonstrations of any sort. These are nearly always suggestive of the Pharisee who says his prayers openly to gain a reputation for piety. The real lover of literature will, rather than indulge in any outward manifestation of his affection, follow the example of Lamb, and offer up unuttered and heartfelt words of grace whenever he takes up his Milton or his Spenser for an hour of spiritual recreation.

The New Books.

The Chateaubriand Memoirs.*

"If I were still the owner of these Memoirs, I would either keep them in manuscript or delay their appearance for fifty years." So, just before his death, wrote the Viscount Chateaubriand of the *Mémoires d'Outre-tombe.* With their completion, he had tried to "cheat the tedium of those last forlorn hours which we neither desire, nor know how to employ." Before the end came he found himself under the painful necessity of selling the Memoirs, and they were published immediately after his death. Now, after a delay a little longer than that wished for by the author, there is appearing an English edition of these justly famous reminiscences. The translator is Alexander Teixeira de Mattos, whose uncompromisingly foreign name is no index of his ability to master the English idiom. Four volumes, carrying the Viscount's life down to the year 1829, have already appeared, and the Messrs. Putnam promise the remaining two within the year.

In his own day, Chateaubriand was rated unreservedly as the foremost man of letters in France, if not in all Europe. To-day his reminiscences, in America at least, must win attention largely on their own merit, — rather as the stirring life-story of a great Frenchman than as the personal revelation of the author of "Atala" and "René," or "The Genius of Christianity."

Few men, surely, have more material at hand out of which to construct an autobiography. A dreamy, vagabond childhood spent in Brittany; a restless youth dedicated to the church but finally devoted to the army; a presentation at Versailles, arranged to satisfy a brother's ambition; a taste of garrison life, and another, very unwelcome to the shy young soldier, of Parisian society; finally a quixotic journey to the United States in search of the Northwest Passage, — and at twenty-four, when the Chevalier de Chateaubriand came back to France to fight for his king against his fatherland, he was already a man of the world. The Bourbon dynasty he defended suffered annihilation, friends and family languished in prison or died under the guillotine; but Chateaubriand himself lived to win the gratitude of Napoleon and to watch the fall of "the Man of the Time," to witness the restoration of the legitimate royal line, and to occupy positions of honor and trust under the new government. At the close of the fourth volume we leave him at the summit of his fame, as French Ambassador to Rome.

So much for the political side of his career. In its intervals of exile or disgrace he became a renowned traveller; under stress of poverty he made his literary reputation. In one capacity or another he came to know, casually at least, all the greatest men of his time in both continents. Naturally in many chapters of his Memoirs he is less the central figure than the observer, the critic, or the *raconteur.*

Yet in spite of the objectivity inseparable from the story of so eventful a life, the Memoirs are deeply subjective; to the Anglo-Saxon mind certainly, even obtrusively and baldly egotistical. "It was fated that I should be plagued by princes." Like "the man of destiny" whom he served, Chateaubriand believes himself born for great things, and insists upon his readers' appreciation and reverence. And yet in the next breath he lets fall a depreciatory sentence like this:

> "Good for everything where others, good for nothing where I myself am concerned: there you have me."

Does destiny, then, overcome temperament? With similar inconsistency he breaks into a stirring narrative with a plaintive comment on the vanity of the things of this world:

> "While bidding farewell to the woods of Aulney, I shall recall the farewell which long ago I bade to the woods of Combourg; my days are all farewells."

Again, with melancholy languor, he says of himself:

> "It is easy to possess resignation, patience, a general obligingness, equanimity of temper, when one interests himself in nothing, when one is wearied by everything, when one replies to good and bad fortune alike with a desperate and despairing 'What does it matter?'"

This Byronic boredom is no longer in the fashion; combined with the strange turns of fortune which the Viscount experienced, it imparts to the Memoirs a tinsel, theatrical air of romantic melancholy, curiously out of date since Carlyle and Emerson.

Yet, for all his *blasé* affectation, the Viscount has many admirable qualities. He is fearless in times of great danger, honest when honesty was clearly impolitic, true to his legitimate principles no matter what they cost him, an avowed advocate of Christianity in a nation

*Memoirs of Francois René Vicomte de Chateaubriand, Sometime Ambassador to England. Being a translation by Alexander Teixeira de Mattos of the Mémoires d'Outre-tombe. In six volumes, illustrated. New York: G. P. Putnam's Sons.

of atheists. He is forever lamenting that he was born too late, but his world-weariness does not tempt him into idle acquiescence in the new order of things.

The style of the Memoirs is as varied as the matter that composes them. A perfect mirror of the man who wrote it, it is an odd mixture of garrulity, affectation, pomposity, brilliancy, and delicate charm. Occasionally he becomes tersely epigrammatic, — as when, *apropos* of his neglecting to visit Luther's tomb at Wittenberg, he thus expresses the full measure of his conservatism:

"Protestantism in religion is only an illogical heresy, in politics only an abortive revolution."

More often he indulges in picturesque description. The full force of the romantic manner comes out in a paragraph like this upon Mirabeau:

"Mirabeau's ugliness, laid on over the substratum of beauty special to his race, produced a sort of powerful figure from the Last Judgment of Michael Angelo. . . . The scars dug into the orator's face by the small-pox had rather the semblance of gaps left by the fire. Nature seems to have moulded his head for Empire or the gallows, and to have hewn his arms to clasp a nation or carry off a woman. When he shook his mane as he looked at the mob, he stopped it; when he raised his paw and showed his claws, the plebs ran furiously. I have seen him in the tribune, amid the awful disorder of a sitting, sombre, ugly, and motionless; he reminded one of Milton's Chaos, shapeless and impassive in the centre of his own confusion."

His delicacy of touch is most evident in the descriptions of nature, — of Brittany as he knew it in his childhood, or the primeval forests of the new world; or again in picturing the creatures of his imagination, particularly that sylph of his boyish dreams, a woman built up "out of all the women whom I had ever seen," with an admixture of the graces of the heathen goddesses, and even a hint of the Virgin herself.

On the whole, it is the first volume, which deals with Chateaubriand's youth, that has most life and atmosphere. It is the idyl, the pastoral, to which his style is best suited. The complex narrative of the later years would often be more interesting if the stage were smaller. Too many of the personages written of have to be rescued from oblivion by the foot-notes, and are not really resuscitated. The polemical portions of the book, too, presenting documentary evidence in vindication of the author or his friends, possess little of the human interest which is the vital principle of biography. But if this treasure-trove is unwieldy, De Mattos' friend was right in calling it also monumental. That is why the translator has wished to present it to us in English for the first time in its impressive entirety. He has done his part as annotator and translator exceedingly well. The publishers have brought the work out in handsome volumes, abundantly illustrated with views of Chateaubriand's homes, and portraits of his contemporaries, many of them reproduced in photogravure. So at last there is no reason why this man, so conspicuous both in the literature and history of his time, may not become pleasantly familiar to a large circle of English readers, through what many critics consider his most important work — his story of himself.

EDITH KELLOGG DUNTON.

THE BEGINNINGS OF THE GREAT WEST.*

We may distinguish two principal "Wests" in American history. The old or middle West extended from the Alleghany mountains to the Mississippi river. Its settlement began during the Revolution, and it was fairly filled with population and its political organization was completed by the middle of the nineteenth century. The tier of States lying along the west bank of the Mississippi, and extending from Louisiana to Minnesota, became historically, as it was geographically, a part of the old West. The region beyond and between them and the Pacific Ocean constituted the new, the far, or the great West. Its settlement was a long time delayed. At first the land was not needed, and, more than that, was not thought worth having. Later, a barrier of Indian reservations checked emigration, and the slavery controversy blocked organization. The occupation of this region began suddenly, in the fourth decade of the century, with the annexation of Texas, the emigration to Oregon, and the rush to California for gold.

The greater interest attaching to these events has obscured the earlier period, and its history is almost a blank. Captain H. M. Chittenden has recently entered this neglected field, in his "American Fur Trade of the Far West," and around the history of the fur trade has grouped almost the whole history of the period. He has found that the period is not only interesting, but that it exerted a direct and important influence upon the course of later events, serving

* THE AMERICAN FUR TRADE OF THE FAR WEST. By Hiram Martin Chittenden. In three volumes. New York: Francis P. Harper.

as a sort of preparatory or "middle-age" stage in the development of the West. Specifically, his work covers the period between the return of Lewis and Clark, in 1806, and the year 1843. The latter year is in many ways a turning-point in Western history. Fremont's exploring expeditions had recently begun, the Santa Fé trade was finally closed, and the first considerable emigration to Oregon took place.

Captain Chittenden divides his work into five parts. Part I. treats of the characteristic features of the fur trade as carried on during the period under review, the kind of furs sought, and the methods of trapping and trading. The business is peculiar in many respects, and an understanding of its peculiarities is essential to an understanding of its history. Part II. presents the history of the organization and operations of the various fur companies. This part comprises the bulk of the work, and contains the principal results of the author's researches. Supplementary to the history of the fur trade, an account is given of the overland trade with Santa Fé, from its inception in 1822 until its close in 1843. The route of both the Oregon and Santa Fé trails is carefully described. Part III. gives an account of contemporary events, not forming a part of the fur trade, but more or less directly affecting it, — such as the War of 1812, Long's exploring expeditions, Leavenworth's campaign against the Aricaras, Atkinson's treaty-making tour, and the small-pox scourge among the Indians in 1837. Part IV. is an anecdotal account of the more notable incidents and characters connected with the fur trade, stories of Indian fights, hairbreadth escapes, and frontier desperadoes. Part V. gives a description of the mountains, rivers, flora, fauna, and native tribes of the West, in their relation to the fur trade. An appendix reproducing some original documents, and a valuable map indicating routes of travel and the location of trading-posts, complete the work.

Captain Chittenden's insight into historical relations is clear. He brings out the importance of the exclusion of France from the American continent by the French and Indian war, an event often obscured by the stress we are accustomed to lay upon the Revolution. His identification of each of the successive territorial acquisitions composing the Far West with marked geographical features is worth emphasizing. Upper Louisiana comprised the watershed of the Missouri, Oregon the valley of the Columbia, and the Mexican cession lay chiefly within the drainage basin of the Colorado; so that each territorial addition consisted of a distinct geographical unity. On its bibliographical side, Captain Chittenden's work is unsatisfactory. The bulk of his material is drawn from rare files of early Missouri newspapers, and from the manuscript records of the fur companies; but his references to sources are so indefinite that one can scarcely test the accuracy of his work without undertaking it anew. A careful bibliography of printed books, a description of the manuscript material, and more specific reference to the authorities for particular statements, would have been a decided advantage.

Upon one subject of some general interest, Captain Chittenden is in error. He concludes that the so-called "flathead deputation," out of which the Methodist and American Board missions in Oregon grew, visited St. Louis in the autumn of 1832. Major Edmond Mallet has proved, from the correspondence of Bishop Rosati printed in the "Annals for the Propagation of the Faith," and from the registry of sepultures kept in the Catholic Cathedral at St. Louis, that the visit of the deputation took place in the autumn of 1831. The missionary account of this visit was derived from a letter written by a Wyandot chief named William Walker to G. P. Disoway, which was originally printed in the "Christian Advocate" in 1833, and which Captain Chittenden reprints in an appendix. In transmitting the letter to the "Christian Advocate," Mr. Disoway assumed, and it has since been taken for granted, that Walker's trip was made in 1832; but Walker's letter does not say so, and the records of the St. Louis Indian Agency, now in the library of the Kansas State Historical Society, show that it was made the year before. November 22, 1831, the Iowa Sub-Agent reported to General Clark the visit of "Mr. Walter and party," either the agent or the copyist changing Walker to Walter; and General Clark, in writing the Indian Department December 28, 1831, referred to "the Wyandot Indians and their leaders, who lately explored the Country above." In his report to General Cass, dated November 20, 1831, General Clark doubtless referred to the "flathead delegation" in saying that Indians "from west of the Rocky mountains are visiting me." The point is chiefly interesting as showing the careless and uncritical way in which missionary history has been made up.

The importance of the fur trade is to be

measured by the activity of the traders rather than by their number. The average number of traders is estimated as about five hundred; yet this small number almost covered the entire West with their forts and trading-posts. Captain Chittenden has located and traced the origin of as many as one hundred and forty of these posts. The greatest service that the traders rendered was that of exploring the entire region and pointing out the most practicable routes of travel in its later settlement. Exploration was of course incidental with them, as with the early American colonists; but an increase of geographical knowledge nevertheless resulted. The overland Astoria expeditions very nearly opened the whole of the Oregon Trail. The California expeditions of J. S. Smith added so much geographical information, that Gallatin was able to construct a fairly accurate map of the entire West, — a map which Bonneville appropriated and in some respects improved. In fact, as Captain Chittenden points out, the fur traders were the true "pathfinders" of the West, and anticipated all the important geographical discoveries that are usually attributed to the official explorers of later date.

Politically, the traders rendered important service. At the North they held the British in check until the time was ripe for settlement. At the South they not only opened the way for military occupation, but, by uniting New Mexican interests with our own, rendered that occupation the more acceptable. The settlement of the West was largely a question of transportation, and this question was worked out gradually by the experiments of the traders. The earliest trade followed the Missouri river, and was carried on with keelboats until steamboats took their place in 1832. The overland trade began with pack-horses. Wagons were introduced on the Santa Fé Trail in 1822, and on the Oregon Trail in 1830. Bonneville took the first wagons through the South Pass to Green river in 1832, and the Oregon emigration closed the period of experiment by taking them through to the Columbia river in 1843. Thus, from every point of view, the life of the hunter, the trapper, and the trader constituted a preparatory stage in the history of the West, which paved the way for its later settlement and growth.

In looking back upon the history of the fur trade, it is easy to see that the United States ought either to have carried on the trade through its own agencies, or to have granted it, under strict control, to a monopoly like the Hudson's Bay Company. In its earlier stages, the Indian trade was regulated through government factories; but the system was never extended to any extent beyond the Mississippi, and was abolished in 1822. Private competition debauched the natives with liquor, incited tribal wars, and gave the Indian a poor opinion of the character of the white man. But it was an era of faith in the efficiency of free competition as a regulator of business, and of belief that monopoly in any form was a violation of private right. It was not understood that competition often reduces business to the level of the lowest competitor, and that monopoly in many cases is the best form of regulation. The statesmen of the time acted, in their regulation of the fur trade, upon universally accepted theory. The story of the Indian is a painful one, but the outcome could not in any event have been greatly altered. F. H. HODDER.

RECORDS OF AN AMIABLE WEAKNESS.*

The enthusiasm of the typical collector, whether of faded tapestries, of postage stamps, or of bugs and beetles, excites a smile, half of amusement, half of envy, from one who has never felt himself carried away by the *cacoethes colligendi*, the rage to possess an unrivalled assortment of something, no matter how intrinsically worthless and uninteresting. One of the present writer's schoolmates, by no means a wooden-headed lad, was given to collecting bits of wood, no two of a kind; and these ligneous fragments he would exhibit with infinite complacency. What the collector collects matters not, if only the collecting mania be upon him.

But when the madness takes the form exemplified by Mr. Joline's diverting collection of autographia, amusement gives place to gratitude. His book is an *omnium-gatherum* of many sorts of good things, and bears ample testimony to a long experience in intelligent collecting of interesting memorials of interesting people. The autograph collector, in Mr. Joline's sense of the term, is not a collector of signatures, not an autograph-album fiend, but a person who appreciates the value of letters and other signed documents from the hands of the good and great, and who is given to pre-

* MEDITATIONS OF AN AUTOGRAPH COLLECTOR. By Adrian H. Joline. Illustrated. New York: Harper & Brothers.

serving such memorials. The self-respecting collector is not obtrusive; he never writes a begging letter to a stranger, but gathers his material from friends and acquaintances, and from reputable traders in such wares. The dangers of imposture are ever to be guarded against. Clever forgeries abound. Copies also that are made in all innocence occasionally find their way into the market as originals. Photographic reproductions, too, may deceive the inexperienced, but never the expert. Most annoying of all, a letter signed "Thomas Jones" may not be his, but from another man of the same name. Our author justly deplores the increasing vogue of the stenographer and the typewriter. The one lingering trace of individuality in a present-day letter is too often limited to the signature, and even this may be only the impression of a rubber stamp. Truly the outlook is depressing.

The "meditations" are delightfully miscellaneous in character and haphazard in arrangement, chopped into chapters of convenient length. The author pleads, in humorous apology for his lack of method, that "these desultory jottings, with all their sins and imperfections, are only the staggerings of the mind of an ancient collector, the maunderings of an obsolete person." Being a book-lover as well as an autograph collector, he has harvested much that is of literary interest, including authors' manuscripts and rare first editions with authors' signatures. Dramatic, political, and historical characters are also well represented. Revolutionary generals cut a considerable figure in the book, with their quaintly spelled letters; and even the Signers — the despair of all collectors, so far as a complete collection of the famous fifty-six is concerned — make a respectable showing. The written-to-order letter is seldom of great interest, but here is one of Stevenson's that does not lack character:

"Vailima, Upolu, Samoa.

"You have sent me a slip to write on: you have sent me an addressed envelope: you have sent it to me stamped: many have done as much before. You have spelled my name right, and some have done that. In one point you stand alone: you have sent me the stamps for my post-office, not the stamps for yours. What is asked with so much consideration, I take a pleasure to grant. Here, since you value it and have been at the pains to earn it by such unusual attention — here is the signature of

"ROBERT LOUIS STEVENSON.

"For the one civil autograph collector, Charles R—."

There is a tone of weary condescension about this, and one resents the writer's imputation of incivility against all previous applicants for his valued signature. Surely there must have been many among his admirers who, unable though they were to procure Samoan postage stamps, yet failed not to proffer their requests in respectful terms. Contrast now another great man's response to a like petition:

"R. Shelton Mackenzie, — Below is my autograph for your good lady as you request.

"Yours truly,

"A. LINCOLN."

As an instance of the mock-modest autograph-to-order, take the following. Its absurd self-abasement is laughable.

"Lord Rosebery presents his compliments to Miss C—, but would rather not make her collection and himself ridiculous by sending it the autograph of an insignificant person."

How crushing to Miss C—, to be called *it!* For we hold, with Mr. Joline, that one does not send one's autograph to a collection, but to the collector. Finally, as an example of graceful compliance with a request that must always be more or less of an annoyance, nothing could be better than this from Colonel Higginson:

"I have your note. If, as somebody says, applications for autographs are 'a shadow cast by success,' I suppose one can no more object to them than one can quarrel with his shadow."

Beside autographs, the book deals with many remotely related matters, mostly literary or historical. Judgments are delivered in the slap-dash manner of an after-dinner chat, and so are not to be taken too seriously. Here is an opinion on English reviewers that is not without basis:

"There does not appear to be any adequate reason why English reviewers should be as hard and severe as they almost invariably are. Their style bears to true criticism about the same relation which the conduct of the savage who knocks down the object of his affections and drags her to his home bears to the conventional courtship of civilization. . . . Any writer is entitled to a fair, generous, and liberal treatment. It is a small and petty mind which will use the power of an anonymous reviewer to denounce and ridicule his subject."

Our author seems not to be heartily enamoured of his English cousins. Because Mr. Serjeant Robinson, in his "Reminiscences of the Bench and Bar," finds fault with Judah P. Benjamin's American twang, Mr. Joline retorts that Benjamin's tone "was absolutely twangless, and it was, as compared with the hollow, rough, and coarse bow-wow of the Englishman, like the song of the nightingale beside the caw of the crow." The American twang, however, is not a figment of the British fancy — to our sorrow be it said, — and the first step toward amendment is honest confession. The utter-

ance of the cultured Englishman, whether in conversation or in public speech, however we may criticise his accent, his dropping of final *g* in *ing*, and other offenses, has more of music, of rhythm, of varied modulation, than has ours; and this is a matter of common remark.

By a curious fatality, we censure the very errors we ourselves are most prone to commit — a reflection that gives the professional critic pause. After deploring Mrs. Stowe's perpetuation of the scandal concerning Byron's unhappy domestic relations, the Autograph Collector, only two pages further on, refers to Carlyle and his wife as living together in "ferocious gloom." "Their feuds and quarrels," he adds, "were bitter and continuous." Again, he lays it down as a truth that quotations are more than likely to he incorrect; and on a later page he furnishes an involuntary proof of his thesis by misquoting the opening lines of Emerson's "Brahma." He takes pains, on page 132, to correct a slight misstatement on page 19, adding, "after all, my mistake is not of much importance, except to me, for I always feel sure that I never make a blunder — until I am caught at it." Commending this love of accuracy for its own sake, may we correct another slight error of his? It is a little surprising that so good a classical scholar as Mr. Joline shows himself to be should associate (page 2) the incident of the Cumæan sibyl — the little transaction in sacred books — with Tarquinius Priscus instead of with Tarquinius Superbus.

PERCY F. BICKNELL.

THE PRINCIPLES OF WESTERN CIVILIZATION.*

It must be confessed that Mr. Kidd's latest book, "Principles of Western Civilization," is rather a disappointing piece of social philosophy. The same faults, and, strange to say, the same merits which characterized his "Social Evolution" are evident also in his "Western Civilization." In each book the first chapter is singularly stimulating and concise in thought, as it sketches the achievements of our present time and asks what is in store for us in the future. One naturally expects an equally direct and clearly formulated answer, or at least an acute and pointed investigation into the elements which might tend toward some satisfactory solution. But the author disdains such business-like methods. The thread of discussion, at first so firmly grasped, in the very next chapter drops as from weary hands, and there ensues a desultory, rambling inquiry into the innumerable factors that have made up the present stage of our civilization. This inquiry consists largely of reiteration of set phrases, and of what some one has said concerning social and economic problems twenty years ago. We have never read an author who so consistently argued backward to a point lying leagues and leagues away from the original basis of the argument, and who so unremittingly forced his reader to review old issues only too familiar or possibly even discarded.

But one has perhaps no right to quarrel with an author about his methods, if he only comes to a definite conclusion in the end. Here too, however, our author is singularly unsatisfying; he says a great deal about the present and the past, but systematically relinquishes any but the vaguest and most general conclusions about the future. Yet Mr. Kidd distinctly claims originality for his book, and the glory of a discovery quite as important for future social philosophy as Darwin's "natural selection" or the "survival of the fittest."

He begins by pointing out, what we are sorry to say everybody has long been aware of, that our present period is a period of self-seeking as the generally accepted moral code. This code is based upon the liberal doctrines of the eighteenth century, the accentuated individualism of the French Revolution, and the social-democratic ideal of equal enjoyment for all, counteracted by the new *Herrenmoral* of the age now beginning. Centuries of development have worked toward this end; and since this condition sees its ideal in the satisfaction of the individual, Mr. Kidd calls it the "ascendancy of the present." Yet, basing his argument upon his study of Darwin and Weissmann, he maintains that nature is not satisfied with the present, that in fact the present is what nature is least concerned with; it is for the future, for the generations to come, that the individual is sacrificed. Thus there is some method in the apparent madness of waste and destruction; and for this future, natural selection in the present is the necessary prerequisite. "Projected efficiency" is what he calls this systematic preparation, generations ahead, for some prospective issue.

This is all very well, but it hardly justifies the author in looking upon so slender a revelation as an important discovery, since it is

* PRINCIPLES OF WESTERN CIVILIZATION. By Benjamin Kidd. New York: The Macmillan Co.

almost as commonplace and matter-of-fact an observation as an evolutionist can make. People who have not the thinking habit may consider "projected efficiency" a very great addition to the terms which science has created as expressions of order and plan in the universe. But whatever may be said about the term, the idea that the present lives for the future has been in men's minds from the beginning, and consciously recognised as paramount in all creation. "Go to the ant and be wise," — what does the ant do but build and burrow and slave for its progeny? And the humblest as well as the proudest of mortals, does he not do likewise? Yet to the proving of this somewhat trite proposition Mr. Kidd devotes several chapters.

His answer to the question, What kind of efficiency will prevail in the future? is but little more satisfactory. In the twentieth century he sees, as the future prevailing type, the type organized towards "military efficiency"; that is, let us say, the type having the most destructive firearms and the most efficient explosives, — presumably those that discharge their deadly weapons by pressing the electric button! It seems as if, after a repetition of types of the destructive kind from the very beginning of things, we might expect in the present industrial era at least some slight variation. If Mr. Kidd had pointed out as the surviving type the one which could most advantageously close a bargain, we should have been able to point to this as something new if not more attractive; or if he had said that the survivor was to be the one who could subsist the longest on the least, we should have seen the logical conclusion in the struggle for existence and the survival of the fittest.

Mr. Kidd appears to use historical incidents to fit his purpose just as freely as Mr. Spencer whom he censures, and he is far less explicit and direct in his explanation of them. For example, when Mr. Kidd has pointed to the circumstance that life is sacred in the modern state as it never was in the ancient, he proceeds to explain this by the assumption that "in the last resort, the life of the individual is related to ends and principles which entirely transcend the objects for which the political organization around us itself exists." The plainer explanation would be that the understanding of the ends and principles which transcend the objects referred to is due to religious belief in a future existence, which in the first place awakens responsibility. But such plain statements are not Mr. Kidd's strong point; he likes circumventions. Sweeping assertions and generalities are, as of old, the besetting sin of the evolutionists who attain to philosophical breadth of view. Incidentally there are many interesting remarks made in the book. Mr. Kidd is at his best in his parentheses; but the really decisive statements and arguments are lost in the general *melée* of explanations, reiterations, and references to something else, which make the reader impatient for a bit of plain reasoning. We hope some day to see an abridged edition of Mr. Kidd's works, in which some of the evils of style and method here complained of shall have been eliminated.

A. M. WERGELAND.

ELLEN TERRY AND HER SISTERS.*

Two years ago this month we had occasion to review in these columns an authentic life of "The Kendals," by Mr. T. Edgar Pemberton. To those interested in the history of the contemporary stage the volume proved particularly welcome. The author has now given us a companion volume entitled "Ellen Terry and her Sisters," in which a number of biographical details not hitherto obtainable have been grouped together with considerable skill, making a story which reads easily and consecutively.

Miss Terry has for many years been termed by some the greatest living Shakespearian actress. Mr. Pemberton's timely memoir reveals to us much of her inner life, and traces her outward history; shows us the influences under which she grew up and developed,— the traits of her character, early and strongly manifested, — and follows her theatrical career from her maiden effort at the age of six years, through its successive stages down to the heyday of a most eventful life.

It was while Mr. and Mrs. Ben Terry were fulfilling an engagement at Coventry that their daughter Ellen Terry was born. This was on February 27, 1848, and a little feud has taken place among the people of that interesting "City of Three Tall Spires" as to the precise house in which the important event took place. The child made her earliest (though childish) successes with Charles Kean in a famous series of Shakespearian revivals. Miss Terry has said:

"It must be remembered that my sister and I had the advantage of exceedingly clever and conscientious

* ELLEN TERRY AND HER SISTERS. By T. Edgar Pemberton. Illustrated. New York: Dodd, Mead & Co.

parents, who spared no pains to bring out and perfect any talents we possessed. My father was a charming elocutionist, and my mother read Shakspeare beautifully, and then both were very fond of us and saw our faults with eyes of love, though they were unsparing in their corrections. And, indeed, they had need of all their patience, for, for my own part, I know I was a most troublesome, wayward pupil."

It has always been conceded that the stock company is the practical school of dramatic art. It was in the Bristol Stock Company that Miss Terry received her early training, — and "the firing of the clay brought out the colors of the porcelain, and the colors lasted." It was merely a West of England stock company, but it could boast of such a constellation of names as Madge Robertson (Mrs. Kendal), Marie Wilton (Lady Bancroft), Henrietta Hodson (Mrs. Labouchere), Kate and Ellen Terry, George Melville, Arthur Stirling, W. H. Vernon, Arthur Wood, and Charles Coghlan.

In 1867 Ellen Terry became the wife of Mr. Charles Wardell — known to playgoers as Charles Kelly, the name he adopted when, retiring from his position as an officer in a first-class cavalry regiment, he followed his inclinations and took to the stage. She then retired from public life for seven years, returning in 1874 and acting continually up to the present day. It was while appearing with John Hare in "Olivia"— the stage version of Oliver Goldsmith's immortal story, "The Vicar of Wakefield"— that Henry Irving invited her to be his helpmate in his management of the Lyceum Theater. As Mr. Pemberton says, it is not surprising that she should say, after that memorable engagement:

"I seem to have made the acquaintance and to know quite intimately some noble people — Hamlet and Ophelia, Portia, Benedict and Beatrice, Romeo and Juliet, Viola, the Macbeths. All this makes me rejoice and wonder how it is that I'm not a superior person! I have dwelt with such very good company. It has been all sunshine, with a wee cloud here and there to give zest to life; and my lines have been laid in pleasant places."

Her cause was won; all England had learned that a star of the first magnitude had risen to the zenith of the dramatic heavens.

Of late years the work of Ellen Terry has become as familiar to the American public as to the English. The annual engagements of Henry Irving and his co-star have been numbered among the triumphs of each theatrical season. As Volumnia in "Coriolanus," Clarice de Malucon in "Robespierre," and Queen Guinevere in Comyns Carr's drama of "King Arthur," her recent triumphs have been complete. In personating a character she identifies herself so entirely with her part that her face seems to flush or pale with the varying excitement of her character. Whatever the sentiment or situation of the moment, everything that goes to make up the *ensemble* of the actress moves and speaks in unison; so that, whether portraying the complex emotions of life, or the convergent subsidence of death, she is, in look, voice, and attitude, the living, vibrant, impersonation of her theme.

It has been pointed out that the artistic temperament must be more or less self-tormenting, and those who desire mere personal comfort should never attempt to cultivate it. Despite her success, Ellen Terry often feels that she has failed where enthusiastic audiences, and even the most captious critics, testify to the fact that she has triumphed. Yet how commendable it is that she should feel that any seeming victory in human life is not a final achievement, but a spur — often a cruel one — to endless endeavor. "Success," says George William Curtis, "is a delusion. It is an attainment — but who attains? It is the horizon, always bounding our path and therefore never gained. The Pope, triple-crowned, and borne with flabella through St. Peter's, is not successful — for he might be canonized into a saint. Pygmalion, before his perfect statue, is not successful — for it might live. Raphael, finishing the Sistene Madonna, is not successful,— for her beauty has revealed to him a finer and an unattainable beauty."

Aside from Ellen Terry, Mr. Pemberton has devoted considerable space in his book to her three gifted sisters, Kate, Florence, and Marion, each of whom has won a distinctive place in English theatrical history, but whose names are unfamiliar in this country. Kate Terry's name is frequently heard associated with that of Charles Fechter, and there is little doubt that she contributed largely to Fechter's early Lyceum successes; she married early, and retired into private life. Marion Terry is yet charming English playgoers with her clever and conscientious work; she has frequently shared honors with George Alexander, Charles Wyndham, Forbes Robertson, and the Bancrofts. Of Florence Terry, who died in 1896, Mr. Clement Scott said: "She is one of the very few actresses I have known who has never gone back from her gentle career of continued success."

In writing a theatrical memoir or biography,

there is always a tendency on the part of the author to dip his pen in rainbows and honey; but when an artist has gained so high a place in the estimation of the public as has Ellen Terry, praise which at first may appear extravagant is warranted by the general verdict of approval. Mr. Pemberton has wisely supplemented his own records by extracts from contemporary authors; and on the whole his is a well-made biography, revealing quite frequently the writer's familiarity with the stage and its history. The volume is adequately illustrated and attractively printed and bound.

INGRAM A. PYLE.

CRUMBS FROM THE PSYCHOLOGIST'S TABLE.*

Professor James Mark Baldwin has gathered together, in a volume entitled "Fragments in Philosophy and Science," a number of essays and addresses which were "scattered during fifteen years in various journals." The bond of unity between them is the writer's individuality; he offers, as it were, samples of himself. In a prefatory note he gives us his "personal signboard," — his type of philosophy — in a few clearly-worded sentences.

> "Science tells us what is true. . . . Philosophy then enters her questions: how can such truth be also good, beautiful, livable — or none of these? While others say other things, and many others many other things, I say — using the liberty of this preface — it is true and good *because it is beautiful*. . . . The ascription of beauty, a reasoned, criticised, thought-out ascription of æsthetic quality, is the final form of our thought about nature, man, the world, the All."

We are not told, however, what constitutes beauty. Perhaps we may say that beauty is harmony realized objectively; happiness is harmony realized subjectively. So, then, our philosophy sees harmony in truth, and ultimately no two or more truths can conflict. From the complete realization of truth would come perfect happiness, and a perfect sense of beauty; but these would be attributes of God.

Professor Baldwin pleads well and strongly for the recognition of philosophy in education, and herein, perhaps, is the chief value of the book. Specialists in the sciences have been content to take a narrow view, and it is even held against a man that he has philosophical opinions. We have studied bricks, but have no conception of a house. We are as learned as the dictionary, and as inchoate. We hold a million threads, that lead we know not whither. It is the duty of philosophy to harmonize all these elements, to show us the beauty of the cosmos, and our place therein. The ultimate purpose of science is to make possible a true philosophy.

Furthermore, says our author, philosophy is not an intellectual toy, it is a means of understanding the problems of human life. Every man has to solve those problems, one way or another; and whether he knows it or not, he solves them by his philosophy. What, then, if his philosophy is false? What is the use of training thousands of young men and women yearly in our universities, if they come out without a sound and coherent philosophy? For all their knowledge of concrete realities, they will be as chaff blown by the wind.

This, then, is what the psychologist has to tell us; but we venture to think that his message comes from deeper than psychological considerations. It should be the message of every scientific man who is not afraid to trust his mind out of his sight. Psychology is a science, and, as such, stands in the same relation to philosophy as all the other sciences; the psychologist can hardly be conceded a special right-of-way into the philosophical halls.

Suppose that we are standing in an old cathedral, and looking upwards at the image of a saint in a stained-glass window. What is actually taking place? The physicist tells us that rays of light, more correctly called undulations of the ether, are passing through the glass and reaching our eyes. These undulations have different wave-lengths, whereby they are said to be red, blue, yellow, and so forth. The result is an image of the saint. But what have rays of light to do with saints? Nothing whatever, until our mind intervenes and interprets. The physiologist will now explain how the light, entering the eye, really goes no further than the retina, but there sets up a disturbance which is communicated to the brain. But what has this disturbance to do with saints? The psychologist will now show that the result of the changes transmitted along the optic nerve is a sensation, or bundle of sensations, which we call vision, — the vision of a picture of a saint. So much for the science of the phenomenon; but have we yet a philosophy of it? Can it be said that all this really explains our conscious perception of the saint's figure, and our receipt thereby of a message from the man, long since dead, who first imagined it? Psy-

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*FRAGMENTS IN PHILOSOPHY AND SCIENCE. By James Mark Baldwin. New York: Charles Scribner's Sons.

chology, as a science, deals objectively with the phenomena of the mind, and does not itself construct a philosophy, — though, like every other science, it affords materials on which philosophy must be based.

To return to the volume before us; it consists in large measure of contributions to, or discussions of, the science of psychology. The term "science" in the title is to be interpreted "psychology." The close relationship between physiology and psychology is clearly indicated, and has even given rise to the term "Physiological Psychology." Experiment is taking the place of speculation, and thus bottom is found in what formerly seemed to many a fathomless quicksand. Interesting accounts are given of the manner of the experiments, and some of the results. In general, one admires the scientific attitude of the experimenters, and wonders at their ingenuity. Here and there, some further explanation seems desirable. On page 185 Professor Baldwin says: "My child H. cried out when I pinched a bottle-cork in her fifth month, and wept bitterly, in her twenty-second week, at the sight of a picture of a man with bowed head and feet in stocks." We must be forgiven for suggesting that the child's emotion was the result of a conscious or unconscious expression on the face of the experimenter, and could have been produced just as well without the cork or the picture. So again, in chapter XIII. are detailed experiments with large classes of students in judging between squares of different sizes, or, rather, in remembering the sizes of particular squares. It does not appear that any account is taken of the distance of the observer from the object, nor of the tendency to make random guesses when the squares shown were really of the same size. In the latter case, it will be observed, there are three possible alternatives, only one of which is correct, and there is a probability of one of the others being chosen. Some indication of this cause of error is given on page 249.

It seems a little late in the day to republish an essay on "Contemporary Philosophy in France" written in 1887, and an account of the condition of psychology at the time of the Chicago Exposition of 1893. The average reader of the book is not likely to be able to mentally compare the conditions portrayed with those now extant; and so will lose their historical interest, while unsatisfied by such belated accounts of the subjects discussed.

T. D. A. COCKERELL.

BRIEFS ON NEW BOOKS.

Some American master-painters.

Those who have gone well into the matter that makes the subject of Mr. Charles H. Caffin's book entitled "American Masters of Painting" (Doubleday) will find a striking similarity between the conclusions that he has reached and their own; while those who have no special knowledge of this kind of art, and view it from without, will find Mr. Caffin's attitude of mind about it a very reasonable one. It is rather to these last — the many — than to the specially informed few, that the author addresses himself; and it is the unique distinction of his book that it presents a closely analytical and even technical study of its subject, in terms that are quite intelligible to people who know nothing about this kind of artistic procedure. Opinion about art must be more than expert to be convincing. The one who offers it must show that he has thought outside of the particular field of the art he is writing about. This it is clear the author has done, and his conclusions are those more secure ones which come from this kind of thinking. But it is evident also that he understands the usages as well as the function of painting; and while his premises are the larger ones of the mind, the critical structure of his work will also be acceptable to specialized culture, and be found in harmony with the laws that govern picture-making. Moreover, the book makes delightful reading, and is as pleasant to the taste as it is convincing to the understanding. The selection of the thirteen "masters" is no more arbitrary than is inevitable in the best of such distinctions when applied to contemporary art. The painters whose genius and work are the subjects of the thirteen brief essays — averaging thirty-five hundred words each — that make up the volume of two hundred pages, are at least quite worthy of the close study that Mr. Caffin has made of them, and in the strictly relative sense implied by the title may be fitly named "masters." They are in their order — an order which seems on the whole to give proper precedence — George Inness, John La Farge, James A. McNeill Whistler, John Singer Sargent, Winslow Homer, Edwin A. Abbey, George Fuller, Homer D. Martin, George De Forest Brush, Alexander H. Wyant, Dwight W. Tryon, Horatio Walker, and Gilbert Stuart. Without any disguise of technical verbiage, but in words that uncover his meaning to those unversed in art's special nomenclature, the writer makes a searching analysis of the art of these men. Avoiding the generalities that are the refuge of vague thought, and that, while applicable, fail to distinguish the individual genius, he gives to each of the thirteen who are the subjects of his "appreciations" his own proper place, marking his particular gift in such a way that it cannot be confused with any other. Those who look upon a painting as a piece of handicraft, a more or less deft application of pigment to a flat

surface, rather than as an index to an intelligence, will probably find the work too subjective in its analysis; while those who read a picture less in its own terms than in those of the mind that is in it will find the volume illuminating. From this point of view, it seems as interpretative of what is best in American painting as a work of such limited scope can be.

Three men of wrath.

Mr. Francis Watt is evidently not of Froude's opinion as to the unwisdom of whitewashing the villains of tradition. In "The Terrors of the Law" (Lane) he seeks to show the human and more amiable side of Bloody Jeffreys, the Bluidy Advocate Mackenzie, and Lord Braxfield, the original of Stevenson's Weir of Hermiston. The point of view is announced as not legal, but "human or literary." Law, however, has ever been accounted a jealous mistress, and broad interests or wide culture would seem to retard rather than promote the advancement of the ambitious jurist. Hence the dearth of material for popular sketches of these famous, or rather infamous, judges. Jeffreys — who has already been whitewashed with no lack of zeal and some degree of success by Mr. H. B. Irving — makes a better showing than Mackenzie; but the tang of Braxfield's rough Scotch humor renders him the most piquantly interesting of the three. The author tries to view each of his characters from the standpoint of a contemporary, and so to temper the judgment of a more refined and enlightened age. His defense of Jeffreys furnishes little that is new to a reader of Irving's book; but it should be here added that Mr. Watt, and not Mr. Irving, is the pioneer in this field, the former having first published his article in "The New Review" two years before the latter's work appeared. The sketch of Braxfield is, the author believes, the fullest account of the man yet published. It also first saw the light in "The New Review." The paper on Mackenzie appeared originally in "The Anglo-Saxon Review." These matters of fact are set forth in the preface. Kneller's portraits of Jeffreys and Mackenzie, and Raeburn's likeness of Braxfield, are reproduced, but necessarily on too small a scale for the best effect. The delicacy and beauty of Jeffreys's features, as limned by Kneller, will never cease to surprise. Possibly this artist was too much of "an utterer of smooth things in paint."

Methods of studying religion.

The last quarter-century has given the study of religion as a science a recognized place in the curricula of several great universities. "The Study of Religion" (Scribner), by Professor Morris Jastrow, Jr., is a laudable attempt to unfold a method of procedure. In order to take up his subject in the right way, he first gives a brief history of the study itself. This presents and emphasizes the historical methods as of first importance. We have next the classification of religions, the definitions and the character of it, and a discussion of its origin. In the somewhat elaborate treatment of this last theme, the author decides that the historical study of religions cannot prove that there was a primitive revelation. He also shows that neither the "animistic" theory of Prof. E. B. Tylor, nor the "ghost" theory of Mr. Herbert Spencer, provides ample explanation of the origin of religion. The mere personification of nature, too, seems to him to lack a certain spiritual element which appears to be essential to the rise of a genuine religious feeling in man. Briefly, his position is that "the origin of religion, so far as historical study can solve the problem, is to be sought in the bringing into play of man's power to obtain a perception of the Infinite through the impression which the multitudinous phenomena of the universe as a whole make upon him" (p. 196). This last statement involves man's power of studying and explaining the phenomena about him, and hence of several departments of modern thought. Consequently the second division of the volume deals with religion in its relation to ethics, to philosophy, to mythology, to psychology, to history, and to culture in general, — and to these in the newest phases of their development. The last division of the book takes up practical aspects of the question. The general attitude of the student must be sympathetic; he must enter into the life of the peoples who profess belief in such and such religion, if he is to be most proficient in explaining its phenomena. He must also be able to study the sources, whether in literature or in the life of any people, as only thereby will he be able to speak authoritatively and to estimate values properly. The work is provided with an excellent bibliography of the various phases of the theme, and an ample index.

The completion of a great work in political economy.

Since the first volume of his "Principles of Political Economy" (Macmillan) came out eight years ago, Prof. J. Shield Nicholson has not been idle, as his third and final volume, recently given to the public, witnesses. The first volume dealt with Production and Distribution; the second with Exchange. This last volume treats of Economic Progress and the Economic Functions of Government. Economic students are to be congratulated on the completion of this scholarly and practical work. The volume under discussion follows the usual method of Professor Nicholson, whose treatment is that of a progressive conservative, and who blends admirably the methods of his masters, Smith and Mill. The analysis of Progress, in its relation to Population, Money, Prices, Rent, Profits, and Wages, is very good; although Production, Distribution, and Exchange fill the field too completely, to the exclusion of Consumption. This latter gets due recognition, however, under the discussion of the Functions of Government, especially in the masterly balancing of forces between Individualism and Governmental Interference. The author's conservatism is more

suspicious of the latter than of the former; and the same attitude of mind appears in the chapter on Free Trade and Protection. The presentation of Taxation, Public Expenditure and Public Credit is helpfully up to date. One of the most interesting chapters is that on Colonies and Dependencies, where the doctrine of Imperial Federation is presented in the light of the Boer war, and we are told as a final word that "instead of seeking to tighten ties, the ideal should be to enlarge the sympathies." This book must be the standard work in English for some years to come.

A reprint of Fielding's last work.

Few pieces of autobiographical writing in English literature have quite the charm and pathetic interest that attaches to Fielding's posthumous "Journal of a Voyage to Lisbon." Written in the last year of the novelist's life, during a period of the most intense physical suffering, this record of a vain pilgrimage in search of health yet exhibits Fielding perhaps at his best as far as writing goes, and is animated by a spirit of humor and courage as unfailing as that which moves in the pages of "Tom Jones" or "Joseph Andrews." "One of the most unfeigned and touching little tracts in our own or any other literature," Mr. Austin Dobson has rightly characterized the Journal. To have this work in the beautiful setting just given it by Messrs. Houghton, Mifflin & Co. at the Riverside Press is a piece of good fortune for which book-lovers should be duly grateful. The volume is an octavo of something over two hundred pages, printed upon Dickinson handmade paper from a new font of type of uncommon attractiveness. The typographical treatment of the text is severely simple, and with the exception of a photogravure reproduction of Hogarth's portrait (the only authentic likeness of Fielding in existence) there is a total absence of extraneous embellishment or decoration in the book. Its distinction rests entirely upon a basis of sound taste and correct workmanship, — a combination which must always achieve the best results. This tasteful reprint of Fielding's last work is issued in a limited edition of three hundred copies, all of which, we understand, were taken up in advance of publication.

Geography of the British Isles.

The present tendency of scientific investigation is not so much in the direction of specializing as in treating the various departments of science synthetically. This is admirably illustrated by H. J. Mackinder's "Britain and the British Seas" (Appleton), the initial volume of a series under Mr. Mackinder's editorship and intended to present descriptive essays of twelve great natural regions of the earth. Mr. Mackinder is a geographer, and "Reader in Geography in the University of Oxford." But with him, geography is far more than what the school-boys of half a century were taught, — "a description of the earth's surface." Mr. Mackinder's pursuit of his favorite science has led him far beneath the surface of the earth and over a wide expanse of the North Atlantic Ocean. He finds it to include astronomical or mathematical geography, and a knowledge of the processes by which the world came into being; and he recognizes its relation to geology, and that it is divisible into the several departments of racial, historical, strategetic and economic geography. The British Isles comprise the smallest of the twelve natural divisions selected for this scientific treatment, but their physical features are so thoroughly known that they furnish an admirable subject for a leader in this proposed series of geographical syntheses. The volume sets a standard which the authors of the subsequent volumes will find it difficult to maintain; but if the other volumes are anything like this in breadth of treatment, the value of the series as contributions to our knowledge of the world will be beyond estimation. Maps in color and in black-and-white, and notes and indexes, are so generously supplied that they more than illustrate the subject — they illuminate it.

Life and doctrines of Immanuel Kant.

In translating Professor Friedrich Paulsen's "Life and Doctrines of Immanuel Kant" (Scribner), Messrs. Creighton and Lefevre, of Cornell University, have done an invaluable service to English students of the great German metaphysician. The book aims to set forth the central doctrines of the Kantian system, laying especial stress upon the often neglected constructive side of the philosophy, upon its positive and idealistic elements and its lofty moral concepts. The short but significant introduction deals with Kant's position, first in the history of philosophical thought, and next in the thought of his own time. A brief account of his life and mental development follows; and finally an exposition of his system, which occupies three-fourths of the book. Intended especially for the student who is attempting a systematic mastery of the Critiques, this section is still not beyond the depth of the general reader, while its abundant divisions and headings make it particularly useful for consultation upon some one doctrine or some small division of Kant's work. The author's appreciation of Kant's great contribution to modern thought does not blind him to idiosyncrasies of form or inconsistencies of content. So his book is of value both as an exposition of Kant's work and as an authoritative opinion of it based upon the results of recent Kantian studies in Germany.

An American life of Napoleon.

Mr. Thomas E. Watson's life of Napoleon (Macmillan), which succeeds his "Story of France" and is uniform with it in style and size of volume, will be no disappointment to the admirers of the earlier effort. The author has emphatically disclaimed recourse to new material, or the attempt to put new facts before the public. His life of Napoleon is based wholly on many well-known, easily accessible,

but sometimes notoriously unauthoritative sources. Mr. Watson's powers of discrimination have not been expended in eliminating the false and untrustworthy, but rather in culling out the dull and occasionally the damning facts of his hero's career. For Napoleon is the hero, and the attitude of the author is that of the champion and defender against the taken-for-granted malignancy of his reader. Mr. Watson, however, is never more wholly himself, never more successful, than when in arms for a favorite theory or character; so we have him at his best. The story of the life of Napoleon is exceedingly well told in the always attractive style of the author, whose forcible personality is constantly in evidence. There is endless interesting gossip, bright characterization, eloquent denunciation or vindication, as the case demands. For the general reader we have, then, an uncommonly attractive life of Napoleon, even if the author has failed to give us history for the historian.

Methods for the study of the nervous system.

No branch of anatomical investigation has made more rapid advances in recent years than the study of the nervous system. This rapid growth in the science of neurology has been almost wholly conditioned by the discovery of new methods of research which have opened new fields for exploration and corrected the misconceptions of the past. The nervous system is one of the most complicated in the vertebrate body, and a knowledge of its architecture is of great importance not only to physicians but also to anatomists, zoölogists, physiologists, and psychologists. All of these classes will welcome Mr. Hardesty's little manual of methods, "Neurological Technique" (Chicago University Press). This is the outgrowth of experience in the neurological laboratory of the University of Chicago, and is designed to meet the needs of all who would attempt the study of the gross or finer structure of the nervous system by modern methods. To obviate the confusion which has arisen in anatomical literature from the use of various names for the same structure, the author has adopted the nomenclature recommended by the Basel Commission of Anatomists, and gives a full list of the terms applicable to the nervous system and sense organs.

The life and art-work of Mr. Whistler.

In the volume entitled "James McNeill Whistler, the Man and his Work" (Mansfield), Mr. W. G. Bowdoin presents a brief and well-written sketch of the principal facts of the painter's life, a collection of characteristic anecdotes, and a list of Whistler prints in the Avery Collection at the Lenox Library. But it is refined harmony of page, binding, and illustration of the book that first catches the eye, and makes the most lasting impression. Mounted on heavy dark-brown paper and bound in at the end of the book are half-tone reproductions of some of Mr. Whistler's most interesting pictures; and similarly mounted as a frontispiece is a reproduction of the well-known portrait of Whistler by Mendelssohn. The numerous Whistler controversies are here barely alluded to. With the pen as well as with the brush, Mr. Whistler has been one of the great forces in contemporary art, and this book is welcome for its presentation of his peculiar and abiding influence.

BRIEFER MENTION.

The English-Spanish section of the revised Velásquez Dictionary has just been published by the Messrs. Appleton, following the other section after an interval of about a year. The editors are Messrs. Edward Gray and Juan L. Iribas. We open it at random, and come upon such definitions as "copper, *va.* en el juege de foraón, etc." and "dude, *s.* petimetre," from which examples the thoroughness of the work may be judged. This is undoubtedly the best dictionary of Spanish and English now in existence.

"The International Year Book" for 1901, the fourth annual issue of this useful work of reference, has just been published by Messrs. Dodd, Mead & Co. It is edited, as before, by Mr. Frank Moore Colby, with the collaboration of Professor H. T. Peck and Mr. E. L. Engle. The plan remains substantially unchanged, although certain classes of statistical matter relating to the States have been made into special articles, instead of being scattered in forty-five places. A great deal of census material, as well as of legislative enactment, has been made use of in this volume. There are a dozen maps, and thirty or forty other plates. The index, which is cumulative, becomes more and more valuable with every year.

"The "Warwick Library" is a series that has for some time numbered six volumes, and to these a seventh has just been added, the work of Professor C. H. Herford, the editor of the series. Each volume of this library, it will be remembered, deals with one literary form in English literature, which is illustrated by a number of examples, prefaced by an elaborate introductory essay. "English Tales in Verse" is the subject of the new volume, which is imported by the Messrs. Scribner. The authors represented are Chaucer, Shakespeare, Dryden, Crabbe, Wordsworth, Keats, and Morris, there being sixteen tales in all, five of them Chaucerian. As might be expected by those who are familiar with the editor's writing, the introductory essay is a fine example of readable and discriminating literary criticism.

The second volume of "Main Currents in Nineteenth Century Literature" (Macmillan), by Dr. Georg Brandes, has just appeared in the English version. This volume has for its special subject "The Romantic School in Germany," and was first published in 1873. Being based upon fundamental principles of criticism, instead of reflecting temporary fashions, it is practically as valuable to-day as it was thirty years ago. The movement described is that in which Tieck and the Schlegels, "Jean Paul" and "Novalis," Schleiermacher and Schelling, are the representative figures. The treatment of "Novalis," in particular, is one of the most penetrating pieces of criticism ever penned. The subject of the volume next to follow is "The Reaction in France."

NOTES.

"The Sonnets of Shakespeare" is the newest volume in "The Lover's Library," published by Mr. John Lane.

"L'Idole," by M. Henri Michaud, is a one-act comedy for girls' schools, published by Mr. W. R. Jenkins.

"The Story of China," by Mr. R. Van Bergen, is a reading-book for young people, published by the American Book Co.

"The Book of Vegetables," by Mr. George Wythes, is the latest addition to the "Handbooks of Practical Gardening," published by Mr. John Lane.

A new volume of essays by Bishop Spalding will be issued at once by Messrs. A. C. McClurg & Co., under the title "Religion, Agnosticism, and Education."

Professor William E. Waters has edited for college use the "Cena Trimalchionis" of Petronius, and the text, provided with the customary apparatus, is published by Messrs. B. H. Sanborn & Co.

"In the Days of Giants," by Miss Abbie Farwell Brown, is an illustrated book of Norse tales told in simple language for the delight of children. It is published by Messrs. Houghton, Mifflin & Co.

The "Summer Classes for the Study of English," arranged and directed by Mrs. H. A. Davidson, will this year be located at Delaware Academy, Delhi, New York. The term begins July 15 and closes August 20.

Messrs. Houghton, Mifflin & Co. are the publishers of "Our Country's Story," by Miss Eva March Tappan. The book is an elementary history of the United States, told for young students, and plentifully furnished with pictures.

"The Story of Animal Life," by Mr. B. Lindsay, is published by the Messrs. Appleton in their "Library of Useful Stories." It is a popular statement of systematic zoölogy, prepared for general reading rather than for school use.

The "Dramatic and Early Poems" of Matthew Arnold, edited by Mr. H. Buxton Forman, and Carlyle's "Past and Present," edited by Mr. Oliphant Smeaton, are two welcome volumes in the Dent-Macmillan series of "Temple Classics."

The "Elements of Physics" just published by Messrs. D. C. Heath & Co. is the work of Messrs. Amos T. Fisher and Melvin J. Patterson. It is a very elementary book, suited for grammar schools rather than for those of higher grade.

Mr. Buel P. Colton's "Elementary Physiology and Hygiene," published by Messrs. D. C. Heath & Co., is a text-book for young students, vitiated, as most such books are, by a distorted and unscientific treatment of the effects of alcohol and tobacco.

Messrs. Fords, Howard, & Hulbert have just issued a new edition of Mr. Albion W. Tourgee's popular novel "A Fool's Errand," which had a great vogue twenty years ago, and remains one of the most entertaining stories of the Reconstruction period.

Mr. William S. Lord, Evanston, publishes an attractive volume of "Love-Story Masterpieces," chosen by Mr. Ralph A. Lyon. The stories are four in number, Stevenson's "The Sire de Malétroit's door being the only one of the four to have an independent existence. The other three are extracts from books, "The Autocrat and the Schoolmistress," by Dr. Holmes, "A 'Dream-Life' Love-Story," by Mr. Donald G. Mitchell, and Mr. Meredith's immortal "Idyl of First Love" from "Richard Feverel." Brown ink and brown board covers give a touch of individuality to this pretty book.

"A Spanish Grammar with Exercises," by Professor M. Montrose Ramsey, although a thick book, is essentially elementary and designed to meet the needs of beginners. It is a revision, at once simplified and expanded, of the author's earlier "Text-Book of Modern Spanish."

"The Government: What It Is, What It Does," by Mr. Salter Storrs Clark, is an elementary school text-book published by the American Book Co. It is a book that covers a good deal of ground in a simple way, and has several features not common in texts of this sort.

"Essentials of Chemistry for Secondary Schools," by Messrs. John C. Hessler and Albert L. Smith, is a text-book just published by Messrs. B. H. Sanborn & Co. The book combines description with laboratory guidance in a very practical way. With the exception of a brief chapter on the compounds of carbon, the subject of the book is inorganic chemistry.

LIST OF NEW BOOKS.

[*The following list, containing 75 titles, includes books received by* THE DIAL *since its last issue.*]

BIOGRAPHY AND REMINISCENCES.

The Life and Letters of Lady Sarah Lennox, 1745–1826. Edited by the Countess of Ilchester and Lord Stavordale. New edition in 1 volume; illus. in photogravure, etc., large 8vo, gilt top, uncut, pp. 654. Charles Scribner's Sons. $4. *net.*

The Mystery of William Shakespeare: A Summary of Evidence. By His Honour Judge Webb. Large 8vo, gilt top, uncut, pp. 302. Longmans, Green, & Co. $4.

The True Napoleon: A Cyclopedia of Events in his Life. By Charles Josselyn. Illus. in color, photogravure, etc., 8vo, gilt top, uncut, pp. 437. R. H. Russell. $3.50 *net.*

Reminiscences of a Dramatic Critic. With an Essay on the Art of Henry Irving. By Henry Austin Clapp. With photogravure portraits, 8vo, gilt top, uncut, pp. 241. Houghton, Mifflin & Co. $1.75 *net.*

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The Life of John William Walshe, F.S.A. Edited, with an Introduction, by Montgomery Carmichael. With photogravure frontispiece, 12mo, gilt top, uncut, pp. 266. E. P. Dutton & Co. $2. *net.*

Reminiscences of Gov. R. J. Walker. With the True Story of the Rescue of Kansas from Slavery. By Geo. W. Brown, M.D. With portraits, 16mo, pp. 204. Rockford, Illinois: Published by the Author. $1.

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The Early History of Venice, from the Foundation to the Conquest of Constantinople, A. D. 1204. By F. C. Hodgson, M A. With map and plan, 12mo, gilt top, uncut, pp. 473. E. P. Dutton & Co. $3. *net.*

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The Boer Fight for Freedom. By Michael Davitt. Illus., 8vo, pp. 603. Funk & Wagnalls Co. $2. *net.*

The Story of Westminster Abbey: Being Some Account of that Ancient Foundation, Its Builders and Those Who Sleep Therein. By Violet Brooke-Hunt. Illus., 12mo, gilt top, pp. 356. E. P. Dutton & Co. $2.

New York in the Revolution as Colony and State. Supplement. Compiled by Erastus C. Knight; edited by Frederic G. Mather. 4to, gilt top, uncut, pp. 336. Albany: Oliver A. Quayle.

GENERAL LITERATURE.

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A New Pronouncing Dictionary of the Spanish and English Languages. By Mariano Velázquez de la Cadena. New edition; edited, revised, and augmented by Edward Gray, A.B., and Juan L. Iribas, A.B. Second Part, English-Spanish. 4to, pp. 766. D. Appleton & Co.

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Archæological History of Ohio: The Mound Builders and Later Indians. By Gerard Fowke. Illus., large 8vo, pp. 760. Columbus: Published by the Ohio Archæological and Historical Society.

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AS TO DRAMATIZATIONS.

In its etymological sense, dramatization is the process of making a drama out of any grist that comes to mill,— be it an original idea or a second-hand fiction, an actual incident, a poem, a name, or a theory. But recently the popular conception has reduced it from a generic to a specific term, and it is accepted to mean almost exclusively the process by which the story of a novel is recast into the form of a drama. In this sense it has displayed the fertility of alfalfa. Truthfully might the mercenary dramatic epigrammatist exclaim, "Let me make the dramatizations for the stage, and I care not who makes its dramas."

The whole movement has been episodic and abnormal; it has been overdone, and has invited the inevitable reaction. Nevertheless, the dramatization will go on in the normal and rational manner which has always characterised the theatre. There was nothing essentially original behind the recent ascendancy of the dramatization idea. It was an accident of group movements.

Dramas which have been based on original fundamental ideas with purely imaginary groups of characters have rarely been in the majority. Literature has always been the storehouse of dramatic material, the reserve force of the dramatist. Nearly all of Shakespeare's plays are dramatizations, in part of novels and tales, and in part of history. The playwrights succeeding him nearly always drew on concrete historical material for the inspiration and form of their work. If dramatizations of novels were fewer in the eighteenth century than subsequently, it is in a measure because works of fiction were rarer; the printing-press had not developed its enormous potentiality. Novels and dramatizations have continually expressed their plenitude in their proportions.

From the earliest decade of the nineteenth century the dramatic hack laid violent hands on the library. Scott was a ready victim. Nearly every one of his novels transmigrated to the stage, each multiplying itself into from two to six or more versions. Thackeray's characters were less readily appropriated; but Becky Sharp, the Warrington boys, Henry and Beatrice, were early paraded before the footlights, — seldom successfully, because the subtleties and literalism of Thackeray offered no purchase for the attack of the opportunist. Dickens has, from the appearance of "Oliver Twist," been almost as familiar in the playhouse as in the library. The appearance of each of his works, and of Scott's, precipitated a scramble for dramatization beside which the phenomenon of the past eight years has not been comparable. Many of the stories appeared on the stage in dramatic form within two days after the books were published. In one in-

stance, Dickens found his story dramatized and acted before it had run its serial course in a periodical. The dramatist had invented an ending regardless of the novelist's intention. The theatres of New York played five different versions of "David Copperfield" the year of its appearance. Not so large a proportion of Bulwer Lytton's works as of Scott's and Dickens's have reached the stage; but such as have found their way thither have established an almost equal popularity and permanency. Dramatizations were made of a number of Cooper's tales, of two of Harriet Beecher Stowe's, one of Hawthorne's, two of Washington Irving's, and of several of Wilkie Collins's and Charles Reade's, all long before the present renaissance.

How are we to account for the inundation of dramatized novels which has recently swept the stage? There are several reasons which may have and no doubt did contribute to the fact, but none so much as that to be found in the literary movement of the period. With the recent flood of romance came the wake of dramatizations. At no other time have story writers appeared, saving Scott and Dickens, who displayed material so inviting and congenial to the playwright. They are writing stories of intrigue, of incident, and of action. Commercialism has played its part. When the publishers herald the declaration that five hundred thousand copies of a certain book have been sold, it requires no originalist to foresee a ready-made trade-mark, a fertilized interest for a dramatization of that story. This much of the sin is on the soul of the perpetrator of that soul-less schedule of "best selling books."

Though many sins have been committed in the name of this worthy process, it is a little-appreciated fact that many of the most popular and enduring of modern plays — not the best, mark you — are dramatizations. When it is recalled that the perennial "East Lynne," "Rip Van Winkle," "Uncle Tom's Cabin," "Camille," and "Monte Cristo," to name only five, are in each instance the reconstruction of a novel, the group suggests that only dramatizations have perpetuity.

Dramatizations have revealed terrible and wonderful possibilities. The amateur unskilled in the technique of playmaking often displays a *naïve* surprise at the achievements thereof. Before Mr. Booth Tarkington demonstrated the practicability of the experiment, many people expressed wonderment that Mr. Richard Mansfield was to secure a long play from the brief "Monsieur Beaucaire." The experienced and successful workman uses only the theme of a story, and thereon he embroiders. "Rip Van Winkle" is the dramatization of a short story; so is "The Cricket on the Hearth." Most of the tangent Shakespearian inspiration was the mere pulse of the resultant plays. As a record of curiosity, it may be recalled that "The Heart of Maryland" was a dramatization of "Curfew Shall Not Ring To-night"; and "Shenandoah" bore the same relation to "Sheridan's Ride." Sherlock Holmes is the dramatization of a character, not of any one of Dr. Doyle's stories.

PAUL WILSTACH.

The New Books.

SIR WALTER BESANT'S AUTOBIOGRAPHY.*

Walter Besant was so accomplished a story-teller that he could not fail to relate the story of his own life in an attractive way, and his Autobiography, which has just been published under the editorial care of Dr. S. Squire Sprigge, is a volume of much value and a notable addition to a branch of literature in which our own language is richer than any other. It would be interesting to inquire just why it is that biography (including autobiography) occupies so large a place, relatively, in English literature. Other nations have biographies of their greater men, as a matter of course; but other nations do not, as a rule, make so many of their lesser men the subjects of substantial volumes. We seem in this respect to have learned a lesson that has escaped Frenchmen and Germans, — the lesson that a man's life is the most interesting thing in the world, and that the interest of the life is by no means strictly proportional to the importance of his achievement. If he has done enough to make his name reasonably familiar to a wide circle of readers, and a competent artist in biography is at hand, no other justification is needed for recounting his career. Even our fiction assumes more frequently, we should fancy, than the fiction of other peoples, the form of biography; and every reader can recall many a novel which is really nothing more than the story of a single life as imagined by the writer. Without attempting to discuss this question in any detail, it may perhaps be set down safely enough, as a

* THE AUTOBIOGRAPHY OF SIR WALTER BESANT. With portrait. New York: Dodd, Mead & Co.

general formula, that the English is the most individual of modern races, and that consequently the individual English reader takes a peculiar satisfaction in learning how other individuals, real or imagined, have dealt with the problems that beset every human existence.

The life of a professional man of letters is apt to be barren of external incident or dramatic setting, leaving the man who undertakes to write it little recourse save to the inner experience of the subject as revealed in books, journals, correspondence, and familiar intercourse. It is, on the whole, best that such a life should take the form of autobiography, for who but the man who has himself lived it could adequately portray the succession of moods and intellectual states which has made up its substance. So we are glad that "Sir Walter the Second" has told us his own life-story, instead of leaving the task to some pious friend, although another hand might have made a good deal out of it, in view of the varied activities that engrossed Sir Walter's busy and useful years. His Mauritius experiences, his work for the Palestine Exploration Fund, his militant efforts in behalf of the profession of authorship, his extensive labors in the field of London history, and his long career of beneficent philanthopic endeavor, would provide enough material for an interesting book, even if there were no novels to write about. Indeed, Sir Walter was so much more than a novelist, so much more than a mere man of letters, that the story of his books would deal with only a single aspect of a remarkably rich and many-sided career. It is true that his books were what chiefly made him widely famous, creating the demand which made a biography possible, but the writing of novels, although doubtless a delight to him, was regarded as a kind of journeyman work, to be conscientiously performed to the best of his abilities, but not to be compared in real importance to the work of bestowing added dignity upon the literary profession, or of founding a People's Palace, or of projecting an Atlantic Union that should bind more closely than ever before the branches of the English-speaking people. These were the real objects of Sir Walter's life, and to them novel-writing was ancillary or incidental.

The Autobiography was left by Sir Walter in an uncompleted state, or at least an unrevised one, and his editor, explaining the author's methods of work, indicates certain respects in which he thinks the book might have been modified, had Sir Walter himself seen it through the press. We are not quite sure that we agree with the editor in his assumption that the writer would have been less outspoken upon certain subjects had he lived to revise his first draft. He would not wantonly have given offense to any soul alive, but his early experience in religious matters was such that he thought plain speaking needful, and he did not conceal his abhorrence of the religious view that substitutes ceremonial for worship, or of the view that there is something sinful in the enjoyment of life and letting every human faculty have full play. Sir Walter was ever a hater of shams, and he had no lack of courage when it was a question of exposing hypocrisy and pleading for a rational form of religious observance. It is only a hopelessly bigoted soul that could take offence at such a passage as the following, which voices the honest indignation of a generous spirit at the perversion of the spirit of Christianity:

"When I consider the extent of the Calvinistic teaching; its dreadful narrowness; the truly heartless and pitiless way in which those solemn faces above the wobbling Geneva bands spoke of the small number of the Elect and the certainty of endless torment for the multitude — the whole illustrating the ineffable Love of God — I am amazed that people were as cheerful as they were. I suppose that people were accustomed to this kind of talk; there was no question of rebellion; nobody dared to doubt or disbelieve; only, you see, the doctrine if realised would have made life intolerable; the human affections only the source and spring of agony; religion a selfish, individual, doubtful hope; the closing years of old age a horrible anticipation of what was to follow. Therefore the thing was put away in silence; it was brought out in two sermons every week; it was regarded as a theological exercise in which the congregation could admire the intellectual subtleties by which every gracious word of Christ was, by some distortion of half a verse from Paul, turned into the exact opposite of what it meant."

In spite of his manifest unfitness for the ecclesiastical life, Besant was on the point of taking orders at the close of his university period. He loathed the idea, but it seemed the only course open to him. Returning from a vacation walking tour in the Tyrol, where Calverley had been one of his companions, he was met by the direct question as to when he wished to be ordained.

"By this time I had passed the voluntary theological examination at Cambridge, and had nothing more to do except to pass the Bishop's examination. I put myself in communication with the Bishop's secretary, and with great depression of spirits prepared myself for perjury, because by this time I understood that the white tie would choke me. Then I heard that there were rumors among the governors. Somebody said that he feared — he was told — it was rumored — that I was not sound on the Atonement. And day by day the truth

was borne in upon me that I was not called and chosen for the office of deacon in the Church of England. Christmas came. I was to be ordained in the Spring; the Bishop had my name; my credentials had been sent to him. And then — oh! happiness! a door of release was thrown open. My friend Ebden, then a junior in the Colonial Office, came to see me. In his hand, so to speak, he held two colonial professorships. It seemed not improbable that I might have either of them if I chose. Then I should not have to take orders; then I should see something more of the world; then I should travel across the ocean. If I chose? Of course I chose. I jumped at the chance. I sent in my name. I was appointed. My choice was for the Mauritius, because the other place was in South Africa, and I don't like snakes. So when I returned to Leamington it was to give in my resignation in three months, with the joy of feeling that I need not trouble the Bishop of Worcester — to whom I forgot to send an excuse — and that no one thenceforward would so much as ask whether I was sound on the Atonement."

Thus did Besant reach the critical point in his career, and thus was the course of his future determined. He did not know — few of us do know at such times — how momentous was the decision thus taken. It was only in after years, looking back to his early manhood, that he could realize all that it meant.

"Though I could not suspect the fact, I was about to equip myself — with travel, with the society of all kinds of men, with the acquisition of things practical — for the real solid work of my life, which has been the observation of men and women, and the telling of stories about them."

The Mauritius appointment was as professor of mathematics; the engagement lasted for six years, when Besant returned to England, at the age of thirty-one. He had been making special studies in French literature, and his next piece of work was to put together the essays that made up his book on "Early French Poetry." The publication of this book gave him literary standing, and his pen was engaged by various editors from this time on. The year of its publication also brought him a piece of good luck in his appointment to the post of paid secretary to the Palestine Exploration Fund. For eighteen years he occupied this post, which gave him a modest but sure income, and left him much time for literary work. During this time he was connected officially with two matters that made much stir in the learned world. One was the discovery of the Moabite Stone, the other was the Deuteronomy forgery of Shapira. His friendship with E. H. Palmer naturally belongs to this part of his life, a friendship which resulted, after Palmer's dramatic taking-off, in one of the most charming biographies in our language.

Besant's first attempt at novel-writing dates from the Mauritius years, and this is the author's humorous account of the venture:

"I also wrote a novel. It was a long novel, intended for the then orthodox three volumes. I wrote it with great enjoyment, and I persuaded myself that it was good. Finally I sent it to England and had it submitted to a publisher. His verdict was in plain language— 'Won't do, but has promise.' When I got home I received back the MS., and I agreed with the verdict; it was a happy thing for me that the MS. was not published. The papers lay in my chamber for a long time afterwards in a corner covered with dust. They got upon my nerves. I used to see a goblin sitting on the pile; an amorphous goblin, with tearful eyes, big head, shapeless body, long arms and short legs. He would wag his head mournfully. 'Don't make another like me,' he said. 'Not like me. I couldn't bear to meet another like me.' At last I plucked up courage and burned the whole pile. Then my goblin vanished and I saw him no more. I expected him some time after, if only to thank me for not making another like him. But he came not, and I have often wondered whither that goblin went for rest and consolation."

Early in Besant's career as a novelist he formed his famous partnership with James Rice, which lasted for ten years, and resulted in as many novels of dual authorship. Of these novels, "The Chaplain of the Fleet" is the one that he liked best. Of the novels which Besant wrote independently, after the death of his collaborator, he singles out "Dorothy Foster" as the best, "The Fourth Generation" as the most serious, and "Children of Gibeon" as the most truthful. Altogether, he produced eighteen novels in the years between 1882 and 1900. They made him many friends and many enemies. Looking back upon the whole series, he gives us this manly and moving statement of his attitude toward life and the world of men:

"I think, my work has never yet been gloomy. Thank Heaven! I have had less during my life, so far, to make me gloomy in the sixties than falls to the lot of many men in the thirties. Let me, in what remains of life, preserve cheerfulness, if only the cheerfulness of common gratitude. No one ought to acknowledge more profoundly than myself the happiness that has been bestowed upon me; the domestic peace; the freedom from pecuniary troubles; literary success in a measure unhoped-for; a name known all over the English-speaking world; and circles of friends. And with them a whole army of enemies — exactly such enemies as one, at the outset, would desire above all things to make; the spiritualistic fraud with his lying pretensions and his revelations revealing nothing from the other world; the sickly sentimentalist blubbering over the righteous punishment of the sturdy rogue; and the shrieking sisterhood. They are all my enemies, and if, at the beginning of life, I had been asked what enemies I would make — could I have made a better choice?"

In this *nunc dimittis* strain the whole nature

of the man is revealed — its cheerful temper, its robust optimism, its honest hatred of pretense, and its broad humanity. Those who enjoyed the honor of Sir Walter's friendship know that these words are the true index of his strong and lovable character, and seem to hear the living voice once more speaking to them from these pages. And now that "he hath attained this also, to be at rest," the memory of his sincere and helpful life comes back to us as an inspiration, and makes us delight in the heritage of forthright manliness that he has left us for an example.

WILLIAM MORTON PAYNE.

THE LATEST AND LAST OF MR. SPENCER'S WRITINGS.*

Feelings of the most opposite nature remain after the reading of Mr. Herbert Spencer's volume of "Facts and Comments": thankfulness that he has been spared so long, sorrow that he is to write no more. The little preface sets forth the reasons for the book. "During the years spent in writing various systematic works," he says, "there have from time to time arisen ideas not fitted for incorporation in them." These ideas form the bulk of the book, though there is an occasional addendum to the "Synthetic Philosophy" also included. "Possibly to a second edition I shall make some small additions," he concludes, "but, be this as it may, the volume herewith issued I can say with certainty will be my last." And a fitting end it makes to a great work greatly conceived and greatly done.

There are thirty-nine brief essays in "Facts and Comments," — much briefer, on an average, than the papers included in the earlier volumes like "Illustrations of Universal Progress" and "Essays, Moral, Political, and Æsthetic." The widest range is given, making the work in general effect a sort of exalted scrap-book. The volume of "Various Fragments" is also suggested by the treatment accorded the topics here. The commercial world, imperialism *vs.* righteousness, music and literature, art in general, education, linguistics, psychology, meteorology, gymnastics and hygiene, the science of history, religion in the broad and undogmatic sense, personal reminiscence, and much more of a similar nature, will indicate the philosopher's scope.

*FACTS AND COMMENTS. By Herbert Spencer. New York: D. Appleton & Co.

To say that everything included falls within Huxley's admirable definition of science as "organized common-sense" is to be expected. Many of the statements come home with the force of truisms, yet not one is to be passed lightly by. Who can deny, for example, the crying need for such thought as this?

> "I detest that conception of social progress which presents as its aim, increase of population, growth of wealth, spread of commerce. In the politico-economic ideal of human existence there is contemplated quantity only and not quality. Instead of an immense amount of life of low type I would far sooner see half the amount of life of high type. A prosperity which is exhibited in Board-of-Trade tables, year by year increasing their totals, is to a large extent not a prosperity, but an adversity. Increase in the swarms of people whose existence is subordinated to material development is rather to be lamented than to be rejoiced over."

This same thought is expanded in another direction in the article on "State Education." As an evolutionist, Mr. Spencer regards the imposition of the book learning of the common schools, — "education artificially pressed forward," in his apt phrase, — upon the lower classes of Great Britain, as revolutionary and causative of great and untoward disturbances in the social state. From the ability to read being fostered when the ability to think is still undeveloped, he argues the growth of imperialism, the rise and masterfulness of "yellow journalism," and a number of other evil things. So far as he deals with the sort of education given commonly in state-supported schools, he seems to be at one here with Dr. John Dewey and Miss Jane Addams, who, however, express themselves as holding that the evils complained of grow out of mistakes in the school curricula rather than in education itself. Mr. Walter H. Page, in a lately published volume, seeks to identify training and education; and it is here that the fault probably lies and the remedy is to be found. Too much book learning and too little training are doubtless at the bottom of the trouble, and the disposition of the British as well as the American people to wander away from paths of common-sense in politics may better be laid to lack of training — *i. e.*, to improper education — rather than to education as such.

There are two interesting chapters on "Style," extensions of the well-known essay of Mr. Spencer's youth. The first of the two is given up to criticism of the phrasing of certain extracts from the stylists, Matthew Arnold and Francis Palgrave among them, in disproof of "the current belief that a good style implies

linguistic culture — implies classical education and study of the best models," and counterproof that "the great mass of those who have had the discipline of a university do not write well." The second of these chapters is a sort of criticism of the author's own essay of an earlier day, in which he openly confesses that he has not followed his own precepts, and finds his writings obnoxious to his own strictures. He says in this connection:

"From moment to moment such words and forms of expression as habit had made natural to me were used without thought of their conformity or nonconformity to the principles I had espoused. Occasionally, indeed, when revising a manuscript or a proof, one of these principles has been recalled and has dictated the substitution of a word, or the search for a brief phrase to replace a long one. But the effect has been extremely small. The general traits of my style have remained unchanged, notwithstanding my wish to change some of them. There is substantial truth in the French saying. Varying it somewhat, we may say: Style is organic. Doubtless organization may be modified, but the function, like the structure, retains its fundamental characters."

Another interesting question, and one of more importance to contemporaneous literature than is at first apparent, is discussed thus:

"Up to 1860 my books and review articles were written. Since then they have all been dictated. There is a prevailing belief that dictation is apt to cause diffuseness, and I think the belief is well founded. It was once remarked to me by two good judges — the Leweses — that the style of *Social Statics* is better than the style of my later works, and, assuming this opinion to be true, the contrast may, I think, be ascribed to the deteriorating effect of dictation. A recent experience strengthens me in this conclusion. When finally revising *First Principles*, which was dictated, the cutting out of superfluous words, clauses, sentences, and sometimes paragraphs, had the effect of abridging the work by fifty pages — about one-tenth."

One of the most interesting papers in the book is that on "Feeling *versus* Intellect." Beginning with an anecdote of Professor Huxley concerning the unexpectedly large brain of the porpoise, Mr. Spencer goes on to show that this brain capacity, "seemingly out of all relation to the creature's needs," is due to the unusual amount of feeling which it manifests, and then goes on to discuss a popular and egregious error.

"There has grown up universally an identification of mind with intelligence. Partly because the guidance of our actions by thought is so conspicuous, and partly because speech, which occupies so large a space in our lives, is a vehicle that makes thought predominant to ourselves and others, we are led to suppose that the thought element of mind is its chief element; an element often excluding from recognition every other. Consequently, when it is said that the brain is the organ of the mind, it is assumed that the brain is chiefly if not wholly the organ of the intellect.

"The error is an enormous one. The chief component of mind is feeling. To see this it is necessary to get rid of the wrong connotations which the word mind has acquired, and to use instead its equivalent — consciousness. Mind properly interpreted is coëxtensive with consciousness; all parts of consciousness are parts of mind. Sensations and emotions are parts of consciousness, and so far from being its minor components they are its major components."

Here, perhaps, is to be found the reason for the decay of pure poetry — which is primarily feeling — in popular estimation, and the substitution for it of didactic verse among many persons whose intellect has been developed at the expense of their emotions. But this is as nothing compared to the further effects of doctrine, as eloquently set forth by Mr. Spencer in the following paragraph:

"An over-valuation of teaching is necessarily a concomitant of this erroneous interpretation of mind. Everywhere the cry is — Educate, educate, educate! Everywhere the belief is that by such culture as schools furnish, children, and therefore adults, can be moulded into the desired shapes. It is assumed that when men are taught what is right, they will do what is right — that a proposition intellectually accepted will be morally operative. And yet this conviction, contradicted by every-day experience, is at variance with an every-day axiom — the axiom that each faculty is strengthened by exercise of it — intellectual power by intellectual action, and moral power by moral action. The current notion is that these causes and effects can be transposed — that assent to an injunction will be followed by exercise of the correlative feeling. . . . It seems, however, that this unlimited faith in teaching is not to be changed by facts. Though in presence of multitudinous schools, high and low, we have the rowdies and Hooligans, the savage disturbers of meetings, the adulterators of food, the givers of bribes and receivers of corrupt commissions, the fraudulent solicitors, the bubble companies, yet the current belief continues unweakened; and recently in America an outcry respecting the yearly increase of crime was joined with an avowed determination not to draw any inferences adverse to their educational system. But the refusal to recognize the futility of mere instruction as a means to moralization is most strikingly shown by ignoring the conspicuous fact that after two thousand years of Christian exhortations, uttered by a hundred thousand priests throughout Europe, pagan ideas and sentiments remain rampant, from emperors down to tramps. Principles admitted in theory are scorned in practice. Forgiveness is voted dishonorable. An insult must be wiped out by blood: the obligation being so peremptory that an officer is expelled from the army for even daring to question it. And in international affairs the sacred duty of revenge, supreme with the savage, is supreme also with the so-called civilized."

If space availed, it would be worth while showing the amplification of this last idea in the treatment of such cries as that attributed to Stephen Decatur, Jr., "My country, right or wrong!" It would certainly be profitable to show the connection noted in the title of the

paper on "Imperialism and Slavery." In other fields, the general disregard of the part played by the individual in the development of world-resources by socialists and collectivists generally deserves consideration. And so does the general conclusion arrived at in respect of art, that its function as an amusement is sufficient justification for its existence.

Generally speaking, the book shows the same openness and receptivity to new impressions that have been so marked a part of Mr. Spencer's mental equipment throughout his career as a philosopher, and with this a development of feeling for right and a refusal to be governed by opportunity rather than principle as welcome as they are rare.

WALLACE RICE.

A SHORT HISTORY OF GERMANY.*

In 1894, when Mr. Ernest F. Henderson wrote the preface to his "History of Germany in the Middle Ages," he appended a note to the effect that he intended that volume "to be the precursor of two others covering the whole of German history." That intention is now realized, and the two handsome volumes of Mr. Henderson's "Short History of Germany" are before us.

In his preface, the author questions whether the usual choice "of the history of France as a guiding thread through the intricacies of general European history" is justifiable. In the mediæval period, he argues, the Empire and the Papacy were the great factors; while the larger interests in modern times were the Reformation and the Thirty Years' War, the men whose work has proved permanent were Frederick the Great and William I. It is therefore a fair inference that he offers his treatment of German history as furnishing this labyrinthine clue, which every student certainly needs; and from this point of view a few words are in order.

First, as to the general plan. Apparently, since the earlier work extended to the end of the great inter-regnum, the new history gives only a rapid survey of that period, devoting to it only a hundred and twenty pages, while the remainder of the first volume — some three hundred and seventy pages — brings the narrative down to the Peace of Westphalia. The second volume continues it to the close of the Franco-Prussian War. Such a division, especially the extremely brief treatment of mediæval Germany, is not to be commended. It may have seemed unnecessary to Mr. Henderson to devote much space to ground covered more fully in his earlier volume; but as that work is not mentioned as introductory to this, he seems to have committed, in a different way, the error he urges against German writers of presupposing "more knowledge than is usually to be found in American readers." Due regard for symmetry might well have dictated a fuller treatment of the formation of German institutions; otherwise the title should have shown that the book dealt chiefly with modern times. So, too, a better sense of proportion would have forbidden so brief a mention of the attempts made under Maximilian to reform the constitution at the end of the fifteenth century, while the Landsknechts are described at some length. So important a fact as the introduction of the Roman law is simply touched upon; its far-reaching and permanent consequences are not emphasized as they deserve.

The first impression made by the book is, however, its readableness. Mr. Henderson's style is generally clear, although now and then ambiguous sentences or annoying mannerisms, especially in the use of pronouns, are to be noted. Thus, the sentence (Vol. II., p. 106), "It proved . . . a phantom that Frederick William was chasing; the last of the Pfalz-Neuburgers outlived himself, and his son," etc. The author intends to say that the King did not live to see the extinction of the male line in the house in question; though that is hardly made clear by his syntax. But such quibbles aside, it may be said that the interest of the book is extraordinarily well sustained. In the portrayal of single dramatic incidents, of remarkable scenes, the author is not only at his best, but shows real power. An excellent illustration of this is the account of the corpses displayed to Frederick William in his castle-yard after the barricade fights at Berlin in 1848.

But this very effort at striking description becomes at times a source of weakness, leading as it does to a collocation of facts, perfectly correct in themselves but easily suggesting an inaccurate or incorrect inference. Thus, the remains of the lake-dwellers and those at Hallstatt are spoken of as if they were the earliest sources of knowledge regarding the Germans. The probability is that in the latter case the remains are Celtic; while, as far as the former

*A SHORT HISTORY OF GERMANY. By Ernest F. Henderson. In two volumes. New York: The Macmillan Co.

are concerned, lake-dwellings have been found in so many parts of Europe, as well as in aboriginal America, that no valid conclusions regarding distinctively German civilization can be drawn. But a more important case in point is found in the pages on Luther's disputation at Leipzig. Mr. Henderson relates how the great Reformer once came upon a book by Huss, and, slamming it to, thrust it away as a thing of evil; he follows this at once by the statement that Luther was now "forced to acknowledge . . . that many of these teachings were right christian and evangelical." Now both statements are true, but the natural inference that the two acts followed close upon each other is not correct. Luther had come gradually to see that he must admit that Huss was in many points right; he made, however, no sudden change of base. Instances of a similar nature might easily be multiplied; but the one is enough to suggest what seems perhaps the greatest defect in the work — the lack of careful analysis of causes and of characters. Individuals stand out in bold outline, but in a man like Luther the development of his opinions is a matter of the greatest importance. What we have is the distinctness of a "snapshot" rather than the life-like reality of a portrait which suggests the struggles that matured the man.

In another respect the book is distinctly disappointing, — in the little space devoted to the *Culturgeschichte* of the German people. The chapter on the Age of Chivalry, for example, contains an array of facts regarding the life of various classes; but the expression of that life in the great epics of the day is quite inadequately treated. Excepting a page or two in Parzival, the literature of the period is hardly mentioned. The Nibelungenlied is not named, nor are the great court epics and the Minnesingers discussed. More satisfactory are the pages on the intellectual conditions at the beginning of the Reformation, particularly the paragraphs on the "Letters of Obscure Men"; but the literary significance of Luther's translation of the Bible is only incidentally touched upon, and its national importance, in preserving a common idiom for north and south Germany, is entirely passed over. So, too, even the names of Lessing, Goethe, and Schiller do not occur in the index to the second volume. It would seem, indeed, that the title of the work ought to contain a qualifying adjective and read, "A Short Political History of Germany."

It was doubtless not intended by the author, but to some, at least, of the newspaper paragraphers, the title of the book has suggested a comparision with Green's "Short History of the English People." Such a comparison is unfortunate, for it only tends to emphasize "what might have been." The student who gets his introduction to English history from Green may need to supplement his knowledge with a summary of political events, but he gets a grasp of the fundamental causes, a clear picture of the growth of a mighty nation, a broad background for understanding its national life as expressed in English literature of the past and present. All this is lacking in Mr. Henderson's book. He gives the political outline, the facts as they are stated and accepted by the most scholarly modern authorities. What he does not give us is the growth of individuals, the development of society with all its shifting and changing elements which give to each age its peculiar character. But of historians like Green there have been few; nor does the training of German universities contribute largely to their making. Mr. Henderson has, however, given us an excellent, readable, and trustworthy account of the course of political events in Germany, — the best in the English language, and one that deserves and will have a place in every library and on the shelves of every student who is interested in the story of the Fatherland.

LEWIS A. RHOADES.

THE BASIS OF SOCIAL RELATIONS.*

It is pleasing to note the increasing interest in anthropological study in America, where the subject is rapidly taking its place in the universities as an independent scientific branch. The persistent and valuable work of the Bureau of Ethnology furnishes a foundation for this, and gives inspiration to instructors and investigators. America is the true home of the science of Ethnology, an important branch of anthropological study. It is naturally to be expected, therefore, that our universities and colleges should include this subject in their curricula, not only as an independent culture study but also as a necessary support to more widely extended studies in Sociology.

The well-known contributions to Anthropology made by the late Dr. Daniel G. Brinton have received another addition in this

* THE BASIS OF SOCIAL RELATIONS. A Study in Ethnic Psychology. By Daniel G. Brinton. Edited by Livingston Farrand. New York: G. P. Putnam's Sons.

recent posthumous work on "The Basis of Social Relations." Dr. Brinton's services to the science of Anthropology need no commendation. The present work, however, does not show him at his best. The book contains many interesting chapters more or less disconnected, as if it were the first draft of the book, or at least as if the work had not yet received the finishing touches from the author's pen. While it contains much useful information, and is suggestive of many unique and striking characteristics of the nature of groups of individuals, it is somewhat wanting in unity and scientific poise.

Part I. treats of the cultural history of the ethnic mind, in which the author proceeds to urge the unity of the human mind and then to show that there is an ethnic mind to which the individual mind bears a specific relation. He demonstrates quite conclusively the universality of mental characteristics, and in the very interesting discussion following he seeks to show that there is a true ethnic mind, a transcendent *ego* beyond the individual and over which the individual has no control. In order to do this he has enlarged the conception of "ethnic," making it represent any group of people closely related by social environment, — which, from the standpoint of an anthropologist, is an unfair assumption. Race, from a scientific standpoint, certainly refers to permanent stock, and indeed is something more than consanguineal relations. Hence it is much more limited than common social relations. In other words, the author has substituted *socius* for *ethnos*, and has passed from the field of Anthropology into the field of pure Sociology. While he assumes that there is a distinct ethnic mind, he has not demonstrated that there is anything more than conscious thinking, feeling, and willing together of the so-called ethnic group. What he presents is interesting, but it is better presented by the sociologists through a study of the social mind; for, indeed, our author is forced to leave the ethnic basis for the social basis.

The chapter on the physiological variation in the ethnic mind is especially thoughtful and interesting, presenting as it does ideals or types, and the general conformity of the ethnic group to customs, habits, and thoughts. Also in the second part, which treats of the natural history of the ethnic mind, the chapters on social and geographical environment show the results of close observation. In the former the author holds with some force "that ethnic psychology, the group-mind, is a product of social relations, a result of aggregation, and cannot be fully explained by the process of the individual mind. The resemblances between them are analogies, not homologies. They act and react on one another with a force of independent psychic entities." He endeavors to show the influence of the ethnic mind on the individual, "to bring it in *rapport* with itself, to make it conform to the mass, to expunge, in fact, all that is individual within it." But the argument is not conclusive, for the individual mind still maintains its independent activity, the source of the psychic forces of society.

While the book is valuable in its suggestiveness in many directions, its main thesis, which assumes the independence of the ethnic mind, is not conclusively proved; and if it is true that ethnic psychology has a place among the exact sciences, as the author claims, he has not demonstrated that fact by the book.

FRANK W. BLACKMAR.

THE HISTORY AND MYSTERY OF LACE.*

One of the most sumptuous books of the year is a new edition of Mrs. Bury Palliser's "History of Lace," enlarged and partly rewritten by M. Jourdain and Alice Dryden. By bringing the history up to date and correcting whatever errors modern research has discovered, the present editors have retained the encyclopædic character of the information; while by added illustrations, many of them full-page plates, they have lent the volume something of the value of a cabinet of old lace. Indeed, the lover of lace will derive from these marvellously delicate photographs a joy scarcely inferior to that called forth by real Brussels and Mechlin.

The vast mass of fact in the book is made available by a chapter-division according to countries, and a fairly orderly history in each chapter of the particular kind or kinds of lace which the country has produced from early times to the present day. The division according to reigns of the parts which deal with France and England, cuts across this main plan rather confusingly, but perhaps could not have been avoided. The most interesting chapters are those at the beginning, which trace the de-

* HISTORY OF LACE. By Mrs. Bury Palliser. Entirely revised, re-written, and enlarged, under the editorship of M. Jourdain and Alice Dryden. Illustrated. New York: Imported by Charles Scribner's Sons.

velopment of lace — as far as that development can be traced — from embroidery and cut-work; and those on Italy, Flanders, Alençon, and Argentan. The work is largely antiquarian, and the fulness of reference to wardrobe rolls, inventories, bills, orders, and letters, not to mention plays and poems, shows the spirit of research in its most strenuous mood. To the ordinary novice in lace, the technical part of the work is the least satisfactory; but if one comes to the end without being able always to tell bobbin-lace from point-lace, he should doubtless blame his own obtuseness, and not attribute lack of clearness to the authors. To the initiate, Mrs. Palliser's minute technical knowledge will be as inspiring as it has been in previous editions of her book.

For most readers, the greatest virtue of the book will be found in its incidents rather than its main purpose. The most un-lacified critic will wonder after reading it, why he never before looked at the world from the lace point of view. Certainly toward individuals this point of view is most gracious. For example, Catherine de Medicis appears to unusual advantage teaching fine needlework to her daughters and to Mary of Scotland. Admiral Nelson takes on an unaccustomed charm of domesticity when we see him buying a lace shawl for his wife. And Browning's name has an added endearment when we know that he founded a school of lace-making for the peasant girls of Asolo. Some day a novelist will discover the possibilities of a lace background, and give us the romance of Barbara Uttman's introduction of lace-making into Germany, or of Gustaf Erikson's narrow escape from being betrayed by his lace collar.

Underneath these suggestions of romance are those of more serious import. An important chapter in the history of art might be written on the development of lace patterns from the geometric designs of Greek lace through the architectural period of Italian and French lace, and the incidental reign of the "frying-pan and turkey-tail patterns" in English Honiton, to the prevalence of designs from nature. Many chapters of political history are involved in the story of this most delicate of handicrafts, — the laying and removing of protective tariffs, the failing power of kings in lace night-caps to keep their subjects from wearing lace collars, and even the Revolution which followed the time when the daughter of Louis XV. spent £25,000 for the lace-trimmed linen of her trousseau. The church has had a large share in the story, having fostered and in many cases inaugurated the craft, treasured its products when they were out of fashion, and also, alas! having often set the fashion of extravagant display. Even the Puritans have set their characteristic stamp on the industry, for it was a fair Puritan of whom Jasper Mayne wrote, in the days of King James, —

> "She works religious petticoats; for flowers
> She 'll make church histories."

The deepest industrial problems underlie the decay of lace-making, which took place in all countries at times varying from the middle of the eighteenth to the middle of the nineteenth century. The revival in many places has also been due to industrial causes. We read that "Irish point owes its genesis to the failure of the potato crop in 1846," — an association of cause and effect which the ordinary philosopher would not have suspected. In many such times of distress, some philanthropist has searched out one or two old women who made lace in their youth, and persuaded them to teach younger fingers the half-forgotten stitches. There again is a field for romance. At present the problem in lace-making, as in all other handicrafts, is how to prevent the cheaper machine product from displacing the fabric of skill and delight.

Mrs. Palliser's book, which is primarily technical, touches these questions only incidentally. But that it does touch them, and always with the accurate prick of fact, gives it wider significance than it could otherwise have, and renders it pleasureable as well as illuminating to the general reader.

MAY ESTELLE COOK.

BRIEFS ON NEW BOOKS.

Irish lore and legend.

Ireland has kitchen-middens, shell-mounds, and refuse-heaps, that have yielded invaluable prizes to the archæologist. They are the monuments of tribes that occupied the island at an almost inconceivably remote period of time, — men of the Paleolithic or Older Stone Age, cannibals, ignorant of the art of pottery, and possibly ignorant of the use of fire. Yet they had some idea of a continued existence after death, which constitutes the norm of a religious faith. From this norm, more or less complex systems of religion were developed among the various races occupying the land in succession, — Formorians or Fomorians, Firbolgs, Danaans, Milesians and others, — none of them wholly exterminating the precedent races or obliterating the features of their religion. It was in the fifth century of our present era that Christianity was introduced

into the island by one of the three saints, traditions of whom have been worked by the monastic hagiologists into a strange *olla podrida*, or Irish stew, that serves as the biography of Patrick, the Patron Saint of Ireland. In his "Pagan Ireland, an Archæological Sketch: a Handbook of Irish Pre-Christian Antiquities," Colonel W. G. Wood-Martin, M.R.I.A., gave us several years ago a graphic description of this religion. It was a religion full of superstitions. How could it have been otherwise? Colonel Wood-Martin now gives us a fuller knowledge of the same subject, in two sumptuous volumes on the "Traces of the Elder Faiths of Ireland" (Longmans), which he also calls "A Folklore Sketch" and a "Handbook of Irish Pre-Christian Traditions." In the former work he ransacked the kitchen-middens. In the more recent companion volumes he investigates the lore and legends and the superstitious practices of the Irish, with a view to a more perfect knowledge of their religion. His contention is that though Christianity is generally supposed to have annihilated heathenism in Ireland, "in reality it merely smoothed over and swallowed its victim, and the contour of its prey, as in the case of the boa-constrictor, can be distinctly traced under the glistening colours of its beautiful skin. Paganism still exists, it is merely inside instead of outside." And in support of this contention we have two octavo volumes aggregating more than 700 pages of text, comprising a most entertaining collection of superstitious practices, legends, traditions, and folk-lore. We have no fault whatever to find with the theory Colonel Wood-Martin seeks to maintain. But it is somewhat anachronistic in him to suppose that he is maintaining it in the face of what he is pleased to call "the theologians." The average theologian of the present day is no stickler for Archbishop Ussher's Chronology. He readily admits, and without fear of ecclesiastical censure, that the worship of the heathen was rendered to some object which symbolized a debased and unworthy conception of Deity, and that the same worship might laudably be rendered to the true God; and that many usages of heathen times have been adopted by the Church and endowed with Christian meaning. The modern "theologian" distinctly calls attention to the fact that the earliest Christian art was largely an adaptation of such heathen symbols as might be converted readily to the teaching of Christian truths. As with matters of public festivals and in the use of art, so with countless minor usages which had become a part of man's mental habit toward those mysterious questions as to man's existence which lay at the base of primitive religion. No country on the face of the earth is richer in legendary lore than Ireland. Some of it is, so far as is known, peculiar to the Irish people. Some of it is possessed in common with all Indo-European races. It has been preserved, in one form or another, by oral tradition among the unlettered, since long before the Christian era. And now that the science of folk-lore has advanced beyond its merely antiquarian stage, and since its correlation to philology, archæology, ethnology, and history are fully recognized, we may congratulate ourselves that all these traces of the Elder Faiths have been preserved in order that they may be studied and may tell us much more of the past than we should otherwise know. Christian teachers, no less than others, will acknowledge their indebtedness to the patient toil of Colonel Wood-Martin in collecting the vast material for his volumes, and presenting it with illustrations numbering more than 180, with a bibliography citing more than 900 titles, and with a helpful index to each volume.

A history of modern English music.

"English Music in the XIXth Century" (Dutton), by Mr. J. A. Fuller Maitland, is the first of a series of volumes intended to give an account, as exhaustive as possible, of the progress of music and musical knowledge during the last century in such countries as England, France, Germany and Austria, Italy, the Slavonic lands, Scandinavia, and the United States. In the introduction of the initial volume, the editor voices the optimistic view that in England musical knowledge has increased so fast, and become so comparatively widespread, that the country bids fair to reoccupy that position which she has not held since the day of Purcell, — "for music is slowly but surely becoming again an integral part of the life of the people." With the single exception of the inordinate love of foreign as compared with English music, the general artistic atmosphere of the country was by no means a low one, and the reason that no great works were produced during the first half of the century must be sought elsewhere than in any public indifference to the art; however, it does not take a lengthy explanation to show the reader of the present day how complete in the earlier part of the century was the severance of the operatic stage from anything that could make for the interests of English art in any form. In a chapter on church composers, Mr. Maitland points out that until quite late in the last century the music of the English Church was a thing by itself; the anthem was a form distinctly and characteristically English. "If the musical influence of the English Church is less than it was, the cause is to be found in the wider artistic views of the average musician, and it is probably an inevitable result of the Renaissance that the noble traditions of the past should seem to suffer." Yet, after all, is it not true that there would be a nearer approach to a reconciliation between conflicting interests if there was a closer sympathy between the standard of music within the church and that of educated society outside? Church music thrives best when it retains a conscious touch with the large musical movements of the world. Taking a prospective view, the author believes that the main evils of the country's musical life are threefold: first, the diffusion of public interests; second, the bane of professionalism; and third, the fungus of commercialism. And, as a

parting admonition, he expresses the belief that music in England is the only one of the arts that has a vivid life at the present moment; and it is for the English to set the example of appreciating native attainment, if that attainment is ever to enjoy, what English music has never yet obtained, the wide recognition of the rest of the world. On the whole, Mr. Maitland has skilfully drawn from a somewhat abundant material only that which can lend color and form to the characterization of his subject. The book is not a mere conglomeration of odds and ends, having no definite purpose in view, but a finely composed mosaic, each part being carefully fitted to its neighbor, and its separate value and identity made to subserve the general effect, tracing the history and progress of English music during the nineteenth century.

Studies in Experimental Sociology.

Sociologists have pointed out from time to time the necessity of collecting a large number of data, and of demonstrating from observation the principles involved. Too much of our sociology is merely the philosophy of society expounded in the class-room; good, wholesome culture-study it is, but not calculated to give definite character to the science. This must come from a careful scientific investigation of society as it is, rather than from a philosophy about society in the ideal. The recent work by Miss Frances Kellor on "Experimental Sociology" (Macmillan) is one of the boldest attempts of modern times to study abnormal society from an "experimental" standpoint, or, what would seem a more appropriate expression, from the standpoint of scientific investigation. This kind of investigation is in this domain the most difficult in the whole range of science. The chemist has control of the elements with which he works; the botanist can analyze the plant with little difficulty, destroying it if necessary; the zoölogist may make the forms of animal life entirely subservient to science; but the sociologist must be dependent upon the whims of human beings or the caprices of society for his knowledge. He may watch and observe what individuals do in their social capacity, but he has no power to dissect society or force it through experiments, as the anatomist does the cat, the biologist the bacteria, the zoölogist the frog, or the botanist the plant. Especially difficult is the study of the broken parcels or remnants of humanity, such as the delinquents or criminals, which Miss Kellor has had the courage to attempt. Lombroso, Corre, and others in Europe, have done much to throw light upon the subject of criminals, but no one in America has before attempted to systematically study female offenders. Miss Kellor has gone about from prison to prison, opening laboratories for the study of delinquents. While the results are not final, — for, indeed, the work is considered by the author as only a beginning, — it points the way to a system of thorough investigation. While there are many discouraging features in final conclusions, it must be remembered that Lombroso, with his years of study, has finally been forced to renounce his favorite assumption that there is a universal criminal type distinguished from the non-criminal. Nevertheless, Lombroso's work is of incalculable value to humanity, and especially to the science of criminology. Probably, in a different way, Miss Kellor's work will prove of inestimable value to the study of social pathology. The book throws much light upon the penal system of the South, the causes of crime, and the increase of criminality among women. It points out the defects in penal and correctional systems, and suggets methods of preventing crime. It is a valuable contribution to sociological literature.

Practical talks by an astronomer.

Professor Jacoby's volume of "Practical Talks by an Astronomer" (Scribner) consists of a series of eighteen chatty essays on various astronomical topics of popular interest, appearing originally in periodicals. The subjects handled are such as "The Pole-star," "Galileo," "Photography in Astronomy," "The Heliometer," "The Moon Hoax," "The Sun's Destination," etc. Technicalities are eschewed, and matters difficult of explanation are handled in so deft a fashion that the reader is unconscious of mental strain. The information conveyed is up to date, and generally accurate. Occasionally there is a slight error which will scarcely escape the notice of a critical reader. For example, the first sentence on page 89 is erroneous through neglect of the effect of refraction. Again, on page 148 we read concerning unimpeded sea-waves that "they consist simply of particles of water moving straight up and down." On page 189, in line 6 from below, for "impossible" one should read "possible." Remembering the uncertainty of our knowledge as to the exact location of the sun's goal, one is rather astonished to read on pages 222–3 the following statement: "A tiny circle might be drawn on the sky, to which an astronomer might point his hand and say, 'Yonder little circle contains the goal toward which the sun and planets are hastening to-day.'" Despite these and a few other inaccuracies of the sort, Professor Jacoby's essays may be characterized as in the main trustworthy; they are also fresh and readable.

Records of an ideal friendship.

Enthusiasm over a concordance, a tender and devoted friendship owing its origin to an index, a ten-years' affectionate correspondence between a gifted Englishwoman and an American admirer thirty years her senior, — this is the novel spectacle afforded us by the "Letters to an Enthusiast" (McClurg), written between 1850 and 1861 by Mary Cowden Clarke to Robert Balmanno of New York. A scrap of the manuscript of Mrs. Clarke's "Shakespeare Concordance" had come into Balmanno's hands through Douglas Jerrold's intervention, and the happy recipient acknowledged the favor by sending the lady a handsome present, — six gold pens and

two fine pen-holders. She, ignorant of the donor's name and sex, responded by addressing a letter of thanks "To The American Enthusiast, New York City," which, to the great credit of our postal service, safely reached its destination. Hence the present volume. Mrs. Clarke admits in one of her letters that she and Charles are poor hands at collecting, and utterly unenthusiastic on the subject of autographs. Therefore the one-sidedness of this published correspondence. Only one of Balmanno's letters was preserved, and we feel much like the listener to a telephone conversation, our ears catching only what is spoken into the transmitter. If the editor, Mrs. Anne Upton Nettleton, could have added more explanatory notes (she gives a few), our indebtedness to her would be completer. Her introduction and index are helpful. A remarkable feature of this friendship, — a friendship that grew ever warmer as the years passed, — is that the friends never met. Each was married, with home ties and duties, but each reserved a warm corner of the heart for the transatlantic friend. To Mrs. Clarke her correspondent was "Dear Enthusiast," and to Balmanno she was his "daughter-in-love." Many a charming glimpse of the happy home-life at Bayswater is given us. The two Shakespearians were indeed "a pair of married lovers." The literary enthusiasms of Mrs. Clarke lend her letters no small part of their charm. She delights in Bryant as a "true poet." She always kisses Douglas Jerrold's handwriting when she sees it. She has the greatest admiration for Leigh Hunt. She speaks often of "beloved and honoured Charles and Mary Lamb." If we have not now made our readers long for the book, we give them up in despair. It is admirable summer reading.

Books for the student of design.

Mr. Walter Crane's text-books on "The Bases of Design" and "Line and Form" have been reissued by the Macmillan Co. in a new and cheaper form, which is quite as serviceable if not as sumptuous as the first editions, published respectively in 1898 and 1900. In spite of obvious deficiencies, these books may be commended as among the best elementary aids to the study of design that are available. Intended primarily to trace the relationship between the various arts of design and their dependence upon the same underlying principles, the field covered in "The Bases of Design" is necessarily a wide one, and the attempt to treat it even generally within the limits of a single volume gives a discursive character to the work and results in a lack of proportion between the several branches of the subject; of this, however, the author is fully conscious. Notwithstanding this limitation, the work is one of much practical value, and has the advantage of having been written by an artist and not by one whose knowledge is only at second-hand; the principles inculcated are sound, and much useful technical information is introduced by way of illustration. "Line and Form," which, like its companion volume, is made up from lectures delivered to the students of the Manchester Municipal School of Art, deals with the various elements of composition, and explains, perhaps as well as is possible in a book, the considerations which the designer should take chiefly into account. If it falls somewhat short of being a comprehensive treatise, the author tells us that his intention is to be suggestive and helpful without attempting to be exhaustive in dealing with a subject which, as he truly says, "it would be difficult enough to exhaust." It would therefore be invidious to complain that we must look elsewhere for insight into the higher qualities, such as harmonic proportions and line and space ideas, which nevertheless are fundamental to good art.

Daughters of the house of Stuart.

While avowedly indebted to Mr. Gardiner's great seventeenth-century history, and to the well-known works of Miss Strickland and Mrs. Everett-Green, "Five Stuart Princesses" (Dutton), written by five Oxford men, including the general editor, Mr. Robert S. Rait, is a compilation of more than ordinary merit. The available authorities seem to have been conscientiously consulted, and each biography presents both a character sketch of its subject and a view of the political and social conditions of the time. Elizabeth of Bohemia, daughter of James I.; Mary of Orange, daughter of Charles I. and mother of William III.; Henrietta of Orleans, a younger sister of the foregoing; and Sophia of Hanover, granddaughter of James I. and mother of George I., — these four comprise a somewhat nearly related group of royal dames of the seventeenth century. To them has been added a fifteenth-century princess, Margaret, daughter of James I. of Scotland, and dauphine of France. Her story is little known, and is well worth repeating. The book will be all the more welcome because of the interest in several of its characters aroused by recent historical studies from the pens of Mr. W. H. Wilkins, Mrs. Henry Ady, M. Jusserand, and others. Eight portraits and a view of Princess Margaret's tomb accompany the text.

Sir John Lubbock on English scenery.

When Lord Avebury (who has so recently been elevated to the peerage that we are wont to think of him still as Sir John Lubbock, the banker, statesman, scientific investigator, and member of more than a score of scientific societies) writes a book, we may expect something worth reading. For he succeeds where most writers upon scientific subjects fail, in making natural history interesting to the average reader by writing in a style suited alike to the scientific and the unscientific mind. His recent book on "The Scenery of England and the Causes to Which It Is Due" (Macmillan) does not disappoint us. It is a large book, containing more than 500 pages well illustrated and helpfully indexed. It is furthermore supplied with a glossary of terms

but so popular is the author's style that in most cases the glossary has but to refer to a page of his text, where the term will be found fully explained. The book is of the same general character as the author's "Scenery of Switzerland and the Causes to Which It Is Due," and Sir Archibald Geikie's "Scenery of Scotland Viewed in Connection with its Physical Geography." It is, in fact, a history of scenery; and to the lovers of scenery the delights of a beautiful landscape will be greatly enhanced by the knowledge which may be derived from this book of the natural causes that have been operating for ages for the production of mountain, river, lake, plain, forest, and coast-line. For the knowledge of physical geography and physical geology into which Lord Avebury initiates his readers may be applied to scenery all over the world. And this book, no less than others by the same author, stimulates the reader to observe closely what has been going on in the world about him. He may find that even law and custom have not been without their influence upon the scenery of the land in which he lives, and that local divisions and the sites of towns are closely related to the causes that have shaped the features of a landscape.

"Judith's Garden."

It is doubtful if Judith and her American garden can win the hearts of the public as did Elizabeth with her German garden. Both England and America have furnished us with ample, with almost surfeiting accounts of the disasters and delights of garden-making at the hands of inexperienced and sentimental young wives; with full records of their pleasant and even flippant conversations on garden topics with their patient husbands; with a proper touch of comedy in their altercations and collaborations with gardeners of foreign birth, whether Irish or German. It amused us once or thrice; but we fear Judith must act out her little part to a scantily filled house, notwithstanding the fact that the book is in many ways a good one, with many pages of interest for garden-lovers and garden-workers, and some clever word-painting. In outward form, the volume is most attractive. Each page is enclosed in a decorative border of appropriate green, and there are a number of charming illustrations in color. (Lothrop Co.)

BRIEFER MENTION.

The Mississippi Historical Society (Mr. Franklin L. Riley, secretary) sends us Volume V. of its Publications, consisting of an inventory of historical material relating to the State, whether held in public or private hands. Prepared by many hands, under the direction of the Mississippi Historical Commission, this document is of great value to students of Southern history, and represents a useful form of activity that every State in the Union should undertake while there is yet time. Throughout the country, historical material of the utmost importance is being recklessly or ignorantly destroyed, and a systematic effort should be made everywhere to arrest this vandalism. It is highly encouraging to note the efforts made by Mississippi with this end in view, and there are not a few States, even in the North, that might profit by this Southern example.

The publishers of the "Athenæum Press Series," Messrs. Ginn & Co., have done wisely in commissioning a volume of "Selections from De Quincey" for that admirable collection of English masterpieces. De Quincey is past the stage in which his works are likely to be read (or even possessed) as a whole; yet there are things among them that no lover of good literature would willingly let die. Dr. Milton Haight Turk is the editor of the present volume, which is a substantial one, offering four hundred pages of text, besides fifty of introduction and another hundred of notes. We have here the "Confessions," selections from the "Suspiria," several autobiographical and reminiscent chapters, and two or three of the more popular miscellaneous papers.

The Department of Superintendence of the National Educational Association met in Chicago last February for a three days' session. The proceedings of the conference are now published in separate form, pending their later appearance in the annual volume of the Association. Among the papers read, we note as of special importance the following: "Obstacles to Educational Progress," by Professor Paul H. Hanus; "The Value of Examinations as Determining a Teacher's Fitness for Work," by Superintendent E. G. Cooley; "The Ideal Normal School," by Professor W. H. Payne; "The Danger of Using Biological Analogies in Reasoning on Educational Subjects," by Commissioner W. T. Harris; "Altruism as a Law of Education," by Principal Arnold Tompkins; and "The High School as the People's College," by President G. Stanley Hall.

The new Dodge lectureship at Yale on "The Responsibilities of Citizenship" is well begun by a general course on "American Citizenship," given by Justice Brewer of the Federal Supreme Court, and now published in a small volume by Messrs. Scribner's Sons. As the author says in his preface, it is made up of "a few plain, simple, commonplace truths in respect to those responsibilities," but these truths are so put as to appeal to college men and to earnest young men in general. The truths enforced are the obligations of citizenship, especially the maintenance of a good character, service, obedience, and the duty of striving to better the life of the nation. This last lecture is very inspiring, making a strong appeal to young men to cherish high ideals of national and social life, and to do their utmost to bring the realities into harmony with them.

A fragment (two chapters and the beginning of a third) of "The Moores," a projected novel by Charlotte Brontë, serves as the pretext for a new edition of the complete writings of this novelist. Mr. W. Robertson Nicoll is the editor, and Messrs. Dodd, Mead, & Co. are the American publishers. Other unpublished fragments are also promised, a very doubtful boon. Dr. Nicoll's introductions aim to connect Charlotte Brontë's life with her books, and the editor has made use of all the biographical material that is now ever likely to be available. "Jane Eyre," in a handsome volume of over five hundred pages, is the initial volume of this edition.

Notes.

Kingsley's "Westward Ho!" in two volumes, appears in the "Temple Classics" series, imported by the Macmillan Co.

"Life and Health," by Dr. Albert F. Blaisdell, is a new "temperance" text-book of physiology for schools, published by Messrs. Ginn & Co.

"First Steps in the History of England," by Mr. Arthur May Mowry, is a simple and attractive text for children, just published by Messrs. Silver, Burdett & Co.

M. Jules Verne's "Vingt Mille Lieues sous les Mers," in an abridged edition prepared by Prof. C. Fontaine, is a recent school publication of Messrs. D. C. Heath & Co.

Mr. William R. Jenkins is the publisher of "El Molinerillo y Otros Cuentos," by Don Antonio de Trueba, edited for school use by Señor R. Diez de la Cortina.

"Numbers," edited by Mr. G. Buchanan Gray, and "The Earlier Pauline Epistles," edited by Mr. Vernon Bartlet, are the two latest volumes of the "Temple Bible," published by the J. B. Lippincott Co.

"The Velocity of Light," by Professor A. A. Michelson, and "On the Text of Chaucer's Parlement of Foules," by Miss Eleanor Prescott Hammond, are two quarto reprints, foreshadowing the extensive series of decennial publications of the University of Chicago.

The Wisconsin State Superintendent of Education has issued a useful graded and classified "List of Books for Township Libraries of the State of Wisconsin," prepared by Miss Anne H. McNeil. The titles are annotated, and the volume is provided with elaborate indexes.

An important publication of the Field Columbian Museum is a monograph, by Mr. H. R. Voth, upon the "Oraibi Powamu Ceremony," resulting from studies made by the Stanley McCormick expedition to the Hopi Indians. The work is plentifully illustrated with plates, both plain and colored.

"Reliques of Stratford-on-Avon" is the title of a pleasing little souvenir of Shakespeare's home, issued as the latest volume in Mr. Lane's "Flowers of Parnassus" series. The contents include a half-dozen excellent lithographs by Mr. Thomas R. Way, with a few pages of text compiled by Mr. A. E. Way.

Grillparzer's "Der Traum ein Leben," edited by Mr. Edward Stockton Meyer, is published by Messrs. D. C. Heath & Co., who also send us a manual of "German Composition" by Mr. E. C. Wesselhoeft, and "An English-German Conversation Book," by Messrs. Gustav Krüger and C. Alphonso Smith.

"The Newcomes," in three volumes, is added to the Dent edition of Thackeray, published in this country by the Macmillan Co. Mr. Walter Jerrold's bibliographical note contains matter of much interest regarding the inception and publication of the novel, and Mr. Brock's ten odd drawings in each volume are cleverly done.

A happy thought in school readers is illustrated by the book called "Trees in Prose and Poetry," published by Messrs. Ginn & Co. The compilation is made by Misses Gertrude L. Stone and M. Grace Fickett, and the selections are grouped according to the orders and species with which they are concerned, thus providing a felicitous combination of botany and literature.

"The Service," an essay by Thoreau hitherto unpublished, is issued in a finely-printed volume from the Merrymount Press by Mr. Charles E. Goodspeed, Boston. Originally submitted to "The Dial" in 1840, but declined by Margaret Fuller (then editing that periodical) for reasons not altogether obvious, the manuscript of "The Service" passed into Emerson's hands, and later came into the possession of Mr. F. B. Sanborn, the editor of the present publication. The essay is distinctly worthy the beautiful dress now given it, and collectors should hasten to secure copies of the limited edition in which it is issued.

Topics in Leading Periodicals.

July, 1902.

Abitibi Fur Brigade, The. Arthur Heming. *Scribner.*
Air-Ships, Some Vegetable. A. J. Grout. *Harper.*
America, Certain Aspects of. H. D. Sedgwick, Jr. *Atlantic.*
Andalusia, Summer Life in. B. H. Ridgely. *Harper.*
Anthracite-Carrying Railways. H. T. Newcomb. *Rev of Rev.*
Anthracite Coal Mines and Mining. R. D. Rhone. *Rev of Rev.*
Astronomers, What They Are Doing. S. Newcomb. *Harper.*
Blue Jay Family, A. Frank M. Chapman. *Century.*
Book-Dedications, Elizabethan. Edmund Gosse. *Harper.*
Brieux, Eugène, Plays of. George P. Baker. *Atlantic.*
British Outlook, The. W. T. Stead. *Review of Reviews.*
Burma, In, with the Viceroy. Mrs. Everard Cotes. *Scribner.*
Carlyle, Personal Recollection of. J. D. Hague *Century.*
Carnegie's New Book. M. W. Hazeltine. *North American.*
Coal Strike, The. Talcott Williams. *Review of Reviews.*
D'Artagnan, The Real. Charles Sellier. *Harper.*
Electrical Forms, Curious. Anabel Parker. *Century.*
Emerson's Record of Walks with Ellery Channing. *Atlantic.*
Falconry of To-day. Vance Thompson. *Harper.*
Field, Eugene, the Humorist. Francis Wilson. *Century.*
Fire, A Gulf of. J. C. Fernald. *Harper.*
Forests, American Private. Overton W. Price. *Harper.*
Fourth of July, On Keeping the. Bliss Perry. *Atlantic.*
Francescas, The Three. Edith Wharton. *North American.*
Garden, An Old French. Will H. Low. *Scribner.*
Immigration's Menace to Health. T. V. Powderly. *No. Am.*
Irrigation in the Southwest. R. S. Baker. *Century*
Isthmian Canal — Why Is It Not Built? *North American.*
Kaiser, Personal Influence of. W. von Schierbrand. *No. Am.*
Landor's Poetry. H. W. Boynton. *Atlantic.*
Literature, Am., Beginnings of. G. E. Woodberry. *Harper.*
Marsh, The. Dallas Lore Sharp. *Atlantic.*
Martinique Pompeii, The. James R. Church. *Scribner.*
Mosquito Campaign. L. O. Howard and H C. Weeks. *Century.*
Negro, The: Another View. Andrew Sledd. *Atlantic*
Nicaragua Canal, Prince Louis Napoleon and the. *Century.*
Ocean Depths, Bridging the. P. W. Hart. *Lippincott.*
Past, Manners of the. S. G. Tallentyre. *Harper.*
Pater, Walter. Edward Dowden. *Atlantic.*
Philippines, Race Prejudice in the. J. A. Le Roy. *Atlantic.*
Porto Rico, Two Years' Legislation in. *Atlantic.*
Prussia, Public Debt of. Adolph Wagner. *North American.*
Reading Books through their Backs. G S. Lee. *Atlantic.*
Rhodes, Cecil. H. Cust. *North American.*
Sailing. W. J. Henderson. *Atlantic.*
Salisbury, Marquis of. Julian Ralph. *Century.*
Steamship Merger, Effect of. C. H. Cramp. *North American.*
Storage Battery and Motor Car. T. A. Edison. *No. American.*
Strikes and Public Welfare. John Handiboe. *No. American.*
Turkish Parliament, Prorogued. Karl Blind. *No. Amer.*
Volcano Systems in Western Hemisphere. R. T. Hill. *Century.*
Waldeck-Rousseau and Successor. O. Guerlac. *Rev. of Rev.*
West Point and Its Centenary. S. E. Tillman. *Rev. of Rev.*
Wheat Belts, Labor Problem of. W. R. Draper. *Rev. of Revs.*
Wilson, President Woodrow. Robert Bridges. *Rev. of Revs.*
Women, Economic Dependence of. Vernon Lee. *No. Amer.*
Words, Ways of, in English Speech. G. L. Kittredge. *Harper.*

List of New Books.

[*The following list, containing 75 titles, includes books received by* The Dial *since its last issue.*]

BIOGRAPHY.

Marie Antoinette. By Clara Tschudi; authorised translation from the Norwegian by E. M. Cope. Second edition; with portrait in color, large 8vo, uncut, pp. 303. E. P. Dutton & Co. $2.50 *net.*

George Eliot. By Leslie Stephen. 12mo, gilt top, uncut, pp. 206. "English Men of Letters." Macmillan Co. 75 cts. *net.*

Father Marquette. By Reuben Gold Thwaites. Illus., 12mo, pp. 244. "Appletons' Life Histories." D. Appleton & Co. $1. *net.*

HISTORY.

The Story of the Mormons, from the Date of their Origin to the Year 1901. By William Alexander Linn. Illus., large 8vo, gilt top, uncut, pp. 637. Macmillan Co. $4. *net.*

The Story of Chartres. By Cecil Headlam; illus. by Herbert Railton. 16mo, gilt top, uncut, pp. 361. "Mediæval Towns." Macmillan Co. $2.

NEW EDITIONS OF STANDARD LITERATURE.

The Newcomes. By W. M. Thackeray; edited by Walter Jerrold; illus. by Charles E. Brock. In 3 vols., 16mo, gilt tops, uncut. Macmillan Co. $3.

Jane Eyre. To which is added, The Moores: An Unpublished Fragment. By Charlotte Brontë; with Introduction by W. Robertson Nicoll. 8vo, gilt top, uncut, pp. 544. Dodd, Mead & Co. $1.60 *net.*

Westward Ho! By Charles Kingsley. In 2 vols., with photogravure frontispieces, 24mo, gilt tops, uncut. "Temple Classics." Macmillan Co. $1.

POETRY AND VERSE.

Ode on the Day of the Coronation of King Edward VII. By William Watson. 8vo, pp. 36. John Lane. $1. *net.*

Ode on the Coronation of King Edward. By Bliss Carman. Large 8vo, uncut, pp. 34. L. C. Page & Co. $1.

The Brothers: A Fairy Masque. By C. F. Keary. 12mo, pp. 147. Longmans, Green, & Co. $1.50.

Wharf and Fleet: Ballads of the Fishermen of Gloucester. By Clarence Manning Falt. Illus., 12mo, gilt top, pp. 117. Little, Brown, & Co. $1.50 *net.*

A House of Days: Sonnets and Songs. By Christian Binkley. 12mo, uncut, pp. 178. San Francisco: A. M. Robertson. $1.25 *net.*

FICTION.

The Virginian: A Horseman of the Plains. By Owen Wister. Illus., 12mo, pp. 504. Macmillan Co. $1.50.

Lafitte of Louisiana. By Mary Devereux. Illus., 12mo, pp. 427. Little, Brown, & Co. $1.50.

Those Delightful Americans. By Mrs. Everard Cotes (Sara Jeannette Duncan). 12mo, pp. 353. D. Appleton & Co. $1.50.

Oldfield: A Kentucky Tale of the Last Century. By Nancy Huston Banks. 12mo, gilt top, uncut, pp. 431. Macmillan Co. $1.50.

Tales of Destiny. By Elizabeth G. Jordan. Illus., 12mo, pp. 293. Harper & Brothers. $1.50.

Olympian Nights. By John Kendrick Bangs. Illus., 16mo, uncut, pp. 224. Harper & Brothers. $1.25.

The Way of Escape. By Graham Travers (Margaret Todd, M.D.). 12mo, pp. 377. D. Appleton & Co. $1.50.

A Maid of Bar Harbor. By Henrietta G. Rowe. Illus., 12mo, pp. 368. Little, Brown, & Co. $1.50.

Abner Daniel. By Will N. Harben. 12mo, pp. 312. Harper & Brothers. $1.50.

Miser Hoadley's Secret: A Detective Story. By Arthur W. Marchmont. Illus., 12mo, pp. 305. New Amsterdam Book Co. $1.25.

The King in Yellow. By Robert W. Chambers. New edition; illus., 12mo, pp. 274. Harper & Brothers. $1.50.

The Love Story of Abner Stone. By Edwin Carlile Litsey. 8vo, gilt top, uncut, pp. 170. A. S. Barnes & Co. $1.20 *net.*

It's Up to You: A Story of Domestic Bliss. By Hugh McHugh. Illus., 18mo, gilt top, uncut, pp. 121. G. W. Dillingham Co. 75 cts.

The Fool. By William H. Carson. Illus., 12mo, pp. 334. G. W. Dillingham Co. $1.50.

Eton Idylls. By C. R. S. 18mo, uncut, pp. 91. Oxford: B. H. Blackwell. Paper.

TRAVEL AND DESCRIPTION.

Ten Thousand Miles in Persia; or, Eight Years in Irán. By Major Percy Molesworth Sykes. Illus., large 8vo, gilt top, uncut, pp. 481. Charles Scribner's Sons. $6. *net.*

Highways and Byways in Hertfordshire. By Herbert W. Tompkins, F. R. Hist. S.; illus. by Frederick L. Griggs. 8vo, gilt top, uncut, pp. 348. Macmillan Co. $2.

Reliques of Stratford-on-Avon: A Souvenir of Shakespeare's Home. Compiled by A. E. Way; with Lithographs by Thomas R. Way. 24mo, gilt top, uncut, pp. 44. "Flowers of Parnassus." John Lane. 50 cts. *net.*

RELIGION.

The Varieties of Religious Experience: A Study in Human Nature. Being the Gifford Lectures on Natural Religion Delivered at Edinburgh in 1901–1902. By William James, LL.D. Large 8vo, gilt top, uncut, pp. 534. Longmans, Green, & Co. $3.20 *net.*

Religion, Agnosticism, and Education. By J. L. Spalding, Bishop of Peoria. 16mo, pp. 285. A. C. McClurg & Co. 80 cts. *net.*

"The Unknown God"? An Essay. By Sir Henry Thompson, Bart., F.R.C.S. 24mo, gilt top, pp. 86. F. Warne & Co. 60 cts.

The Dictum of Reason on Man's Immortality; or, Divine Voices Outside of the Bible. By Rev. David Gregg, D.D. 16mo, gilt top, pp. 73. E. B. Treat & Co. 50 cts.

NATURE AND SCIENCE.

American Food and Game Fishes: A Popular Account of all the Species Found in America North of the Equator, with Keys for Ready Identification, Life Histories, and Methods of Capture. By David Starr Jordan, Ph.D., and Barton Warren Evermann, Ph.D. Illus. in color, etc., 4to, uncut, pp. 573. Doubleday, Page & Co. $4. *net.*

The Kindred of the Wild: A Book of Animal Life. By Charles G. D. Roberts; illus. by Charles Livingston Bull. 8vo, uncut, pp. 374. L. C. Page & Co. $2.

Modern Astronomy: Being Some Account of the Revolution of the Last Quarter of a Century. By Herbert Hall Turner, F.R.S. Illus., 12mo, pp. 286. E. P. Dutton & Co. $2. *net.*

ECONOMICS AND POLITICS.

Savings and Savings Institutions. By James Henry Hamilton, Ph.D. 12mo, pp. 436. Macmillan Co. $2.25 *net.*

Colonial Government: An Introduction to the Study of Colonial Institutions. By Paul S. Reinsch. 12mo, pp. 386. "Citizen's Library." Macmillan Co. $1.25 *net.*

Internal Improvements in Alabama. By William Elejius Martin. Large 8vo, uncut, pp. 87. Baltimore: Johns Hopkins Press. Paper.

PHILOSOPHY.

Philosophy, Its Scope and Relations: An Introductory Course of Lectures. By the late Henry Sidgwick. 8vo, uncut, pp. 252. Macmillan Co. $2.25 *net.*

The Imagination in Spinoza and Hume: A Comparative Study in the Light of Some Recent Contributions to Psychology. By Willard Clark Gore, Ph.D. Large 8vo, pp. 77. University of Chicago Press. Paper.

REFERENCE.

The Literature of American History: A Bibliographical Guide. Edited for the American Library Association by J. N. Larned. Large 8vo, pp. 588. Houghton, Mifflin & Co. $6. *net.*

A Guide to the Best Historical Novels and Tales. By Jonathan Nield. 8vo, pp. 122. G. P. Putnam's Sons.

BOOKS FOR SCHOOL AND COLLEGE.

Select Orations and Letters of Cicero (Allen and Greenough's Edition). Revised by J. B. Greenough and G. L. Kittredge; with a special vocabulary by J. B. Greenough. Illus., 12mo, pp. 650. Ginn & Co. $1.45.

The Elements of Political Economy. With Some Applications to Questions of the Day. By J. Laurence Laughlin, Ph.D. Revised edition; 12mo, pp. 384. American Book Co. $1.20.

Selections from De Quincey. Edited by Milton Haight Turk, Ph.D. 12mo, pp. 501. "Athenæum Press Series." Ginn & Co. $1.05.

Life and Health: A Text-Book on Physiology for High Schools, Academies, and Normal Schools. By Albert F. Blaisdell, M.D. Illus., 12mo, pp. 346. Ginn & Co. $1.

Sketches of Great Painters. For Young People. By Colonna Murray Dallin. Illus., 12mo, pp. 293. Silver, Burdett & Co. 90 cts.

Advanced French Prose Composition. By Victor E. François. 12mo, pp. 292. American Book Co. 80 cts.

First Steps in the History of England. By Arthur May Mowry, A.M. Illus., 12mo, pp. 324. Silver, Burdett & Co. 70 cts.

Europe. By Frank G. Carpenter. Illus., 12mo, pp. 456. "Carpenter's Geographical Reader." American Book Co. 70 cts.

Trees in Prose and Poetry. Compiled by Gertrude L. Stone and M. Grace Fickett. Illus., 12mo, pp. 184. Ginn & Co. 50 cts.

La Brète's Mon Oncle et Mon Curé. Edited by Elizabeth M. White. 12mo, pp. 222. American Book Co. 50 cts.

Practical Exercises on the Latin Verb. By Katharine Campbell Reiley. Oblong 4to. American Book Co. 50 cts.

Les Malheurs de Sophie. Par Madame La Comtesse de Ségur. Edited by Elizabeth M. White. Illus., 12mo, pp. 76. D. C. Heath & Co. 45 cts.

Animals at Home. By Lillian L. Bartlett. Illus., 12mo, pp. 172. American Book Co. 45 cts.

MISCELLANEOUS.

The Ancestor: A Quarterly Review of County and Family History, Heraldry, and Antiquities. Number I., April, 1902. Illus. in color, etc., 4to, uncut, pp. 282. J. B. Lippincott Co. $1.50 *net*.

Prisoners of Russia: A Personal Study of Convict Life in Sakhalin and Siberia. By Benjamin Howard, M.A.; with Preface by Brigadier-General O. O. Howard, U. S. A. Illus., 12mo, pp. 389. D. Appleton & Co. $1.40 *net*.

Life at West Point: The Making of the American Army Officer; his Studies, Discipline, and Amusements. By H. Irving Hancock; with Introduction by Albert L. Mills. Illus. in photogravure, etc., 12mo, gilt top, uncut, pp. 260. G. P. Putnam's Sons. $1.40 *net*.

The Banquet Book: A Classified Collection of Quotations Designed for General Reference. By Cuyler Reynolds: with Introduction by Elbert Hubbard. With photogravure frontispiece, 12mo, gilt top, pp. 475. G. P. Putnam's Sons. $1.75 *net*.

The Pageant and Ceremony of the Coronation of their Majesties King Edward the Seventh and Queen Alexandra. By Charles Eyre Pascoe. Illus. in colors, etc., 12mo, gilt top, uncut, pp. 290. D. Appleton & Co. $1.40 *net*.

How to Make an Index. By Henry B. Wheatley, F.S.A. 16mo, uncut, pp. 236. "Book-Lover's Library." A. C. Armstrong & Son. $1.25.

Decennial Publications. First numbers: On the Text of Chaucer's Parlement of Foules, by Eleanor Prescott Hammond; The Velocity of Light, by Albert A. Michelson. Each 4to. University of Chicago Press. Paper.

Fifth Jewish Chautauqua Assembly Papers. 12mo, pp. 118. Jewish Publication Society.

The Truth in Christian Science. By Herbert Ernest Cushman, Ph.D. 16mo, gilt top, pp. 64. Boston: James H. West Co. 60 cts.

Modern Association and Railroading. By A. L. Goodknight. 16mo, pp. 43. Abbey Press. 50 cts.

Hagar and Ishmael: A Drama. By C. P. Flockton. Illus., 12mo, pp. 55. Brentano's. Paper, 25 cts.

Hart's Yarns: A Monthly Magazine. Volume I., 12mo, pp. 192. New York: The Bibelot Brothers. $1. *net*.

Joyful Praise. Compiled by Chas. H. Gabriel. 12mo, pp. 248. Jennings & Pye. 30 cts.

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ALEXANDER THE GREAT.

"I was born," says Alexandre Dumas, "at Villers-Cotterets, a little town in the department of the Aisne, on the Paris road, about two hundred paces from the Rue de la Noue, where Demoustiers died, two leagues from La Ferté-Milon, where Racine was born, and seven leagues from Château-Thierry, where La Fontaine first saw the light. I was born on July 24, 1802, at half-past five in the morning, in the Rue de Lormet, in a house which now belongs to my friend Cartier, who would gladly sell it to me any day, so that I may be able to die in the very room where I was born." As a matter of fact, he never did buy the house, but died, December 5, 1870, in a little town near Dieppe, whither he had been carried from Paris by his devoted son, on the eve of the German investment of the Capital, in order that his last days might be spared the privations of the siege. Something more than a year later, when his country was again at peace, his remains received final interment in his native town, in the presence of a famous following of authors, artists, and actors.

The bit of autobiography above quoted is characteristic at once of the geniality and the egotism of the man who wrote it. It quite takes for granted the reader's interest in every slightest personal particular that the writer may see fit to impart; it takes also for granted the reader's acceptance of the fact that neither Racine nor La Fontaine could possibly shed any greater lustre upon the region of their common birth than was shed by the author of "Monte Cristo" and "Les Trois Mousquetaires." Of his own greatness, indeed, Alexandre Dumas retained an unshaken conviction throughout his long career. At the height of that career, he could assert with perfect self-assurance that for a quarter of a century past three men, Hugo, Lamartine, and himself, had remained at the head of contemporary French literature; our only marvel is that he should not have set his own name first in that trinity of literary fame. We are not of those to whom such assertions are always and necessarily amusing. They may express the proud self-consciousness of genius, or they may merely indicate a remarkable capacity for self-deception. When Dante and Shakespeare state what we know to be the simple truth concerning their own work, we applaud rather than rebuke, holding such frank utterance in higher esteem than any exhibition of mock modesty. But in the case of Dumas the effect of such self assertion is, on the whole, an entertaining illustration of the delusion of the egotist. That he was a great writer in the sense in which Hugo was a great writer is, of course, a preposterous notion; and that he should honestly have ranked himself with his most illustrious contemporary shows only the fact that

his critical faculty, weak in any case, was absolutely incapable of taking the measure of his own work.

Although a writer of only the second rank, Dumas looms up astonishingly in the French literature of the last century, and he still holds his own surprisingly well. In some respects his position is better to-day than it was at any time during his life. His enemies did their worst to break down his reputation while he was still alive; after his death, there was nothing more to be urged against him than had already been urged, and his fame did not suffer the reaction that commonly follows upon the death of a great writer. Dumas was never set upon such a pinnacle as Hugo in the esteem of his admiring fellow-countrymen, and hence was never in so perilous a position. He was immensely popular, but he was not revered as a prophet and a sage. He has preserved his popularity at home for a full generation after his death, while abroad he is both better known and better appreciated than he was at any time while alive.

Long before Dumas had become popular with English readers, at a time when they thought of him, so far as they thought at all, as of a writer whose stock in trade was a shallow sensationalism and a picturesque perversion of historical happenings, he was known and loved by no less a man than Thackeray, who found no difficulty in rising above English prejudice and contracting a very genuine sympathy for the most gasconading of Frenchmen. But as far as the English-speaking world is concerned, the vogue, if not the fame, of Dumas seems to have been mainly posthumous. The last generation was inclined to regard with dark suspicion the works of all French novelists, and the romances of Alexandre Dumas were held, mostly by persons who had never read them, to be typically "French" in their wicked levity, and consequently to be shunned by all righteous minded readers. When translated into English, the romances were published in such a way as to repel persons of taste, and attract only those classes of readers to whom literature proper makes no appeal whatever. Well do we remember the big and ugly volumes, badly printed and bound in depressing black, in which form alone the American readers of twenty or thirty years ago might make the acquaintance of "d'Artagnan" and "Monte Cristo." Things are very different now, when tasteful editions abound, when the old-fashioned prejudices have disappeared, and when we have all of us become more or less denizens of the joyous realm of romantic invention which is still ruled by the spirit of Alexandre Dumas.

It was along in the eighties, we should say, that English and American readers of the more discriminating sort came to be attracted in considerable numbers to the romances of Dumas. Before that time, his following had been large but uncritical,—it had been a following made up for the most part of seekers for the sensational in literature, of readers who were satisfied with highly-spiced invention, and who recked little of constructive art. But Dumas really deserved a better fate than the applause of this class of readers, and he received his deserts in due course of time. It was about twenty years ago that two English critics of undeniable authority gave assurance to timid souls that their enjoyment of the French romancer was quite legitimate, and that the adventures of the three musketeers really belonged to literature. It is, we think, chiefly to Mr. Andrew Lang and Robert Louis Stevenson that the literary rehabilitation of Dumas with the English-speaking public is to be credited, for these men boldly proclaimed what many readers of taste had felt without quite daring to assert. They had coupled in thought the names of Dumas and Scott, but Mr. Lang ventured to make the conjunction on the printed page. Addressing the spirit of the Frenchman, he said:

> "Than yours there has been no greater nor more kindly and beneficent force in modern letters. To Scott, indeed, you owed the first impulse of your genius; but, once set in motion, what miracles could it not accomplish? Our dear Porthos was overcome, at last, by a superhuman burden; but your imaginative strength never found a task too great for it. It is good, in a day of small and laborious ingenuities, to breathe the free air of your books, and dwell in the company of Dumas's men—so gallant, so frank, so indomitable, such swordsmen, and such trenchmen."

This frank and generous praise is echoed by Stevenson, who, closing his "Vicomte de Bragelonne" after the fifth perusal, expresses his enthusiastic admiration in a series of queries which are in fact challenges to all disputants.

> "What other novel has such epic variety and nobility of incident? Often, if you will, impossible; often of the order of an Arabian story; and yet all based on human nature. For if you come to that, what novel has more human nature? Not studied with the microscope, but seen largely in plain daylight, with the natural eye? What novel has more good sense, and gaiety, and wit, and unflagging, admirable literary skill . . . And, once more, to make an end of commendations, what novel is inspired with a more unstrained or a more wholesome morality?"

These words take us far indeed from the stand-

point of middle-class propriety and narrow puritanical outlook. They mark the larger and saner critical light in which our own generation has come to view the famous literature of the past.

In the presence of such tributes as these, the unlovely aspects of the character of Dumas, and the dubious aspects of his literary methods, sink into relative insignificance. Granted that he was a swaggerer and vainglorious, that petty jealousies and hypocrisies marked many stages of his career, that in his financial relations he held his personal honor too lightly; granted also that his literary *superchéries* were of unexampled audacity, that he pillaged ideas and situations from all sorts of sources, that he lent his name to books that others had written, — granted all these things, with many others of like tenor, the fact remains that he possessed an astonishingly original and prolific genius, that besides much slipshod writing that has long since been forgotten he produced a series of masterpieces that the world will not willingly let die, and that his higher ideals were on the whole ideals of manliness and clean living and devotion to admirable artistic aims.

COMMUNICATION.

"AMERICAN ENGLISH" AGAIN.

(To the Editor of THE DIAL.)

"Answer not a fool according to his folly, lest thou also be like unto him," says the Scripture; and then, with a fine recognition of the perplexities of the case, immediately adds: "Answer a fool according to his folly, lest he be wise in his own conceit." An unselfish regard for the good of the unwise person seems to dictate the latter course.

An anonymous contributor to the June "Macmillan's Magazine," taking for his subject "Our Unhappy Language," discourses on what he calls "the American language," in a manner that is marked by less wisdom than we are wont to look for in the pages of that excellent periodical. We are told that ours is a distinct language, not bearing the relation even of a dialect to the parent tongue, and that its variations from English can be discovered almost as readily as the differences between Italian and Spanish. We are rebuked for angrily denying this. "I guess," one of us is said to have retorted, "that what you *call* Amurracan is the only form of English which *is* English anyway." This protest is regarded by our Unhappy Linguist (if we may so style him, for convenience) as "too involved to be very intelligible." To be sure, it is not a fair sample of our mode of expressing ourselves, any more than the speech of the cockney is a good illustration of the Englishman's; but the alleged involution is not apparent to a plain man. Five out of any ten English-speaking Germans, says the Unhappy Linguist, will apologetically explain, in the interest of truth, that they learned the language from Americans, and therefore can not speak it very well. The present writer takes pleasure in recalling, from his Berlin university days, instances of Germans who, seeking to perfect their English, favored him with their society because, as they explained, the American pronunciation seemed to them more articulate than the English. But this testimony is far from conclusive, and is adduced only for what it is worth. In the *Polyglott Kuntze* series there is said to be a manual on *Die Amerikanische Sprache*, side by side with one on *Die Englische Sprache*. That certainly is damaging testimony, and the defendant, until he has examined the volume in question, is puzzled for an answer. Again, we are accused of having made the word *commence* (in preference to *begin*) so peculiarly our own that the Unhappy Linguist now almost shrinks from defiling his mouth with it. This is indeed alarming, if true.

From the pages of two American novels — names not given — our assailant takes the text for most of his discourse. We think it safe to infer that the novels are not classics; but let us see what can be said in their defense. "His eyes were wonted to the darkness," is cited, with condemnation of *wonted* as an undesirable neologism. Yet, two hundred years ago, Sir Roger L'Estrange wrote, "She was wonted to the place, and would not remove." "E'en in our ashes live their wonted fires," illustrates a slightly different use of the word, which is probably familiar even to the Unhappy Linguist. "The merciless frame vised him fast." On this our friend has something interesting to say. "The verb *to vise* is a revelation to us, and would seem to be derived from the noun *vice* by false analogy (blessed words!) with the verb *advise*. However, the only possible meaning we could read into it would be expressive of what consuls do to passports." Charity compels us to interpret this, not as ignorance of a familiar carpenter's tool, but as an attempt to be facetious. We bear in mind, too, that the more common English spelling of this tool is *vice*. But the making of a verb out of a noun, to serve at a pinch, is a practice not confined to American writers. Amazement and amusement are excited when the hero of one of the novels referred to is said to feed his horse apples, and the critic wonders if the day will come when the Lord Mayor will feed his guests turtles. We hope not. Meanwhile we shall continue to feed our swine husks, and also to feed them *with* husks, but we prefer to let our guests help themselves to such viands as their appetite demands. "So he," for "so that he," is cited as something new and strange. Without considering the matter, we should have said the shorter form was not uncommon, even with English writers. Opening at random Mr. G. W. E. Russell's "Onlooker's Notebook," we read (page 149), "America was strong and Spain was weak, so we backed America for all we were worth." Other usages, more or less open to censure, are quoted; but few of them, perhaps none, are distinctively American, and not one is to be found in our best writers.

A list of "American words" is given by our Unhappy Linguist, followed by a condemnatory exclamation point. The words are, *defense*, *pretense*, *rumor*, *dishonor*, *labor*, *counselor*, *traveler*, *imperiled*, *groveled*, *marveled*, *untrammeled*, and *maneuver*. Six of these would have served to illustrate all the principles involved. Lack of space forbids a full discussion, and other hands have treated these matters at length. Yet we can never cease to wonder why the English cling so jealously to *u* in

honour, but drop it in *horror*, *pallor*, *terror*, *actor*, *author*, and a hundred other words having exactly the same Latin-French pedigree. Retaining the French *u* in certain cases, why does the Englishman insist on discarding the French *s* in *defense* and *offense*, which are derived originally from Latin forms in *-ensa?* In Middle English we find forms in *-ens* and *-ense;* the form in *-ence* is a comparatively late departure from the good old spelling. Likewise the ending *-or* represents, as a rule, an earlier English *-our;* but whereas our cousins have reverted to the Latin form in some cases, and not in others, we in America, for the sake of both brevity and uniformity, have dropped the *u* almost without exception. The English lexicographer Ogilvie, by the way, gives *pretense* as the better spelling of the second word on the list. So much for that "American word."

"We do not in the least care," concludes the Unhappy Linguist, "how the Americans spell, but in these days of simultaneous editions on either side of the Atlantic we see danger to our own spelling, about which we do care." In other words, "we don't care how fast you Americans go to perdition, but pray don't take us with you." We do not yet despair of the English language. It has weathered a dozen centuries and more, and its decay does not seem imminent. But not until it is a dead language, or the English fence themselves in with a Chinese wall, will it anywhere be preserved in a state of rigid unchangeableness. P. F. B.

Malden, Mass., July 8, 1902.

The New Books.

Comments of a Contemporary.*

Applying Mr. John Morley's test of literature as distinguished from mere printed matter, and demanding that it shall contain "moral truth and human passion . . . touched with a certain largeness, sanity, and attraction of form," one would not be far wrong in pronouncing "An Onlooker's Notebook" to be literature. It is written with a journalistic crispness of style that carries the reader along from page to page without sense of fatigue, and the writer's breadth of view and range of experience distinguish him from the ordinary reporter of current events. These chapters on men and manners of the present and the more immediate past are reprinted from "The Manchester Guardian," where they appeared during the year 1901. Their anonymous author is Mr. George W. E. Russell, whose earlier volume of reminiscences and whose life of Gladstone in the "Queen's Prime Ministers" series have been well received.

The first half of the book treats largely of matters political, the latter of social questions. Democracy the author regards as a disappointment, so far at least as the high hopes entertained for it thirty years ago are concerned. From the glorious height of a divine ideal it has sunk to the humble level of a fairly practicable system. But he admits that it has never received a thorough trial in England, except in local affairs, where indeed the experiment gives hope of future capacity on the part of the people for treating "the higher and deeper proplems of imperial government." Significant in this connection is the author's firm conviction that "a hereditary legislative body is a mistake."

Five short chapters on the monarchy, from 1760 to 1901, give fleeting views of four successive sovereigns and their courts, and bring us down to the present reign, of which Mr. Russell ventures to predict four chief characteristics. First, it will be popular: the King, losing nothing of the tact and grace that marked his bearing as Prince of Wales, will have the support of all his people. Second, it will be a splendid reign, reflecting the sovereign's natural taste for pomp and his freedom from parsimony. Third, it will be marked by impartiality, Edward VII. keeping his politics to himself as strictly as he did before his accession. Fourth, it will be an active reign, as the court will reside in London and will play a conspicuous part in public affairs.

The latter half of the book is made up of brief and entertaining discussions of such topics as society journalism, the pleasures of publicity, the ways of the new woman, filthy lucre, religious observance, hedonism, decorum, superstition, card-playing and gambling, the public schools, the universities, and the church. The decline of chivalry and the growth of a selfish materialism are deplored.

"To-day chivalry seems to me extinct. The one idea is to shout with the largest crowd, to back the winner, to side with the majority. America was strong and Spain was weak, so we backed America for all we were worth. We believed that France was weak, and we tried to pick a quarrel with her over Fashoda. The Armenians were a feeble folk, and we would not move a finger to save them from massacre. Greece is a little country, and we had nothing but clumsy ridicule for her struggle against the Turkish tyranny. We were told that the South African republics had lost the power of fighting — and we are learning our lesson."

Mr. Russell has some shrewd and amusing things to say about the art of living on nothing. Among the devices practised by its devotees are the following:

"Time out of mind ladies have claimed all the honors at whist, and, where their adversaries were shy or careless, they have not seldom derived profit from the

* An Onlooker's Notebook. By the Author of "Collections and Recollections." New York: Harper & Brothers.

claim. The worthy couple whom I described as 'The Staymakers' used to arrange with one of their sons to meet them in hospitable country houses. When the whist-tables were made up, father, mother, and son used to sit down and entice some unwary youth to be the fourth. The points were moderate — shillings and half-crowns — but whichever way the luck went, a greater or less sum was bound to find its way into the coffers of the family. . . . Most people know some fashionable couples who eke out a rather narrow income by poker and bridge. It is calculated by the friends who have the pleasure of losing to them that they make several hundreds a year; but no one ever dreams of suggesting unfair play. Luck is pretty equally distributed; but skill, courage, and facial control are qualities which succeed at cards as elsewhere; and a great advantage of playing in your own house is that the party can be broken up as soon as the hostess feels tired or the host has had enough of it."

The foregoing, we take pleasure in thinking, would have found no place in the notebook of an American onlooker, describing American society life. Some of the humilations to which a person must submit who cultivates the gentle art of living on his wits are vividly pictured by Mr. Russell. He borrows for his purpose Thackeray's "dear young literary friend, Tom Garbage."

"The popular girls pronounce him 'a little horror,' and won't dance with him on any terms. The young men regard him as an outsider; and the old gentlemen make him the butt of their peculiarly unpleasing humor. Lord Cramlington meets Tom Garbage in Piccadilly, and accosts him with a friendly and hospitable air: 'Are you going to dine anywhere to-night, Garbage?' Tom, scenting an invitation, promptly says 'No.' 'By Gad, what an appetite you'll have to-morrow!' replies Lord Cramlington, and walks away with a cheerful smile. . . . Or, again, poor Tom is the guest of Sir Thomas Portmore, famous for his cellar, and inadvertently puts his hand round his claret-glass. 'I see that claret is n't warm enough for you,' says the host; and then, ringing the bell with great violence, roars to the butler: 'Take that wine away and boil it, and put plenty of sugar and spice in it; and then perhaps it will suit your palate, Mr. Garbage.'"

The thirst for notoriety receives a sharp rebuke from our author, who regrets the departure of old-fashioned modesty and reserve.

"We live in and on publicity. Where our fathers repelled the society journalist from their doors and horsewhipped him if they caught him at his tricks, we encourage him to the top of his bent. Only twenty years ago I have known a man blackballed at a club because he was suspected of having written for a society journal, and a guest who published the names of his fellow-guests at a dinner-party was never again permitted to cross the violated threshold. But now the smartest people take the society journalist to their bosoms. He dines with them in London and stays with them in the country. He is invited to inspect the bedrooms and examine the plate and scrutinize the family jewels. . . . The interviewer is abroad in the land, and to him people of the highest cultivation disclose their private beliefs in religion and politics and literature. They supply lists of 'Hymns that have Helped Me' and 'Prayers that have Pushed Me'; they enumerate their 'Hundred Favorite Books'; they resuscitate the memories of the nursery and the private school. . . . Reticence has fled to Jupiter or Saturn, and, as all speech is unguarded, so all life is public."

Verily, one is ready to say with Ovid in the enforced seclusion of his distant exile, "Bene qui latuit, bene vixit." Heaven deliver us from the insanity of this ever-spreading "social pushfulness," as our author calls it! But after these and many other pictures of all sorts of degeneracy, chiefly among the aristocracy, we are refreshed with a few final chapters on the more hopeful signs for the future; and these indications of higher ideals the writer finds in the very class he has been holding up to reprobation, as well as among the ranks of the people.

"I am well assured that among young Englishmen of all grades and classes there is a vein of manly self-control and self-devotion which may yet prove to be the salvation of England when national judgments begin to overtake national sins. . . . We are officially informed that the supply of clergy is falling off; but though the young men at Oxford and Cambridge who are now seeking holy orders may be fewer than they were twenty years ago, I am convinced that their quality is better. There is nothing epicene or namby-pamby about them. They are fine, manly, active fellows, keen in mind and strong in body; men who have rowed for their colleges or played 'rugger' for the university, and ready to consecrate all their splendid gifts of health and skill and trained endurance to the service of religion and humanity. . . . Such institutions as Toynbee Hall and Mansfield House, though conducted on secular lines, display the same energy of youthful zeal directed to high ends; and I fancy that most of the great provincial towns could tell the same tale as Liverpool with its Newsboys' Home and Food and Betterment Association. . . . A few years ago there was a vulgar fashion, for which Thackeray and Leech were mainly responsible, of holding up clerks and servants to promiscuous and pointless ridicule. A truer conception of honorable service now obtains, and English footmen and grooms have given as good an account of themselves in South Africa as the sons of the houses which they served."

Mr. Russell is a keen observer, and he turns to good literary account what he sees and what he hears. His acquaintance with the Dowager Duchess of Cleveland, whose long life covers the years 1792–1888, has furnished him with numerous early nineteenth-century items of interest. From Bishop Wilberforce also, and from Gladstone, Beaconsfield, Lord Aberdeen, and other noble sources, he draws many anecdotes of high life, — not always new, but never tedious. His rather curious excuse for neglecting the less exalted classes is that his master, Matthew Arnold, has already chosen the common people for his own province. Yet he is not a snob, and if he shows an occasional touch

of Thackeray's snobbish anti-snobbery, it is too slight to offend. To those who relish dexterous word-play the book offers an occasional toothsome morsel, despite, or perhaps partly because of, its rather free use of the most up-to-date slang — in apologetic quotation marks. *Ochlocracy*, a handy antonym to *oligarchy*, masquerades as *othlocracy*, but in a quoted sentence, so that the blame cannot be fixed. Now and then a little-used Latin phrase greets one as a pleasant surprise in its English dress. Finally, and best of all, the brief space accorded to each topic shows the author to have learned well that hardest of lessons for a fluent writer, that a part is better than the whole.

PERCY F. BICKNELL.

TWO GOOD GARDEN BOOKS.*

Two of the best of Mr. Lane's numerous garden books are Canon Ellacombe's "In My Vicarage Garden" and Mrs. Milne-Home's "Stray Leaves from a Border Garden." It is a matter of fact and of interest that the English clergy have been garden-lovers since the days of old when priests and monks found in their gardens sources of physic, pleasure, and profit. Through their missions they secured rare and beautiful plants, and introduced valued fruits and vegetables; and in the sheltered "gardens enclosed" of their monasteries they could preserve and multiply, experiment with and disperse, the new plants.

Of the modern English clergy, the best-known flower-lovers and flower-rearers are Dean Hole, champion of the English Rose; and Canon Ellacombe, author of "In a Gloucestershire Garden" and of that most satisfying, charming, and perfect book, "The Plant-Lore and Garden-Craft of Shakespeare." In this book, "In My Vicarage Garden, and Elsewhere," appears aftermath of the author's Shakespearian research, in the chapters entitled "Plant Names," "York and Lancaster Roses," and "Shakespere and Architecture." Fascinating subjects are "The Scents of Flowers" and "Medical Properties of Flowers," in which the curious "doctrine of signatures" is most ably and interestingly explained. This "doctrine" has been held from the time when the Preacher gave as one of the qualities of the Wise Man, "certain knowledge of the things that are . . . the diversities of plants and the virtues of roots." It was, in brief, "nature's own prescription," — a belief that each plant revealed in its shape or color some resemblance to a disease or to some portion of the body, and therefore was of value in that disease or for strengthening that organ. Thus, a heart-shaped leaf was used in heart disease; a spotted leaf like *pulmonaria* was for diseased lungs; a plant with swellings at the joints of the stem or the leaf-stalks would cure gout. This doctrine was universally believed, and beloved; for it was quoted as a proof of the loving care and thoughtful provision of the Creator. Though the working out of this principle is, of course, wholly wrong, yet the principle itself was based on right; and its influence is still shown in our modern botanical arrangement and classification of plants.

A chapter of special interest is entitled "Railway Gardens." This does not mean the beds and borders of ornamental flowers at railway stations, growing so cheerfully under adverse conditions, and so welcome to the eye of the traveller. The subject is, instead, the expanse or groups of unusual and unexpected flowers which spring up in startling beauty in railway "cuts," in ballast heaps, in refuse "dumps." The raw ugly track of the railway contractor is quickly covered with a garden of Nature's planting, — a rare garden, too; for flowers which have not been seen in a certain vicinity for years will bloom forth in abundance after the blasting out of a line of rock. The ballast heaps below Philadelphia have revealed hundreds of rare plants, many from the Orient, which have been classified and written about as Ballast Plants. Sweeps of old-time garden-flowers reappear and blossom in glorious profusion. Canon Ellacombe names the London Rocket, the wild Valerian, the Canterbury Bell, Viper's Bugloss, the Bee Orchis in "railway gardens." Railway cuttings in America have been a happy hunting-ground both for geologist and botanist. I have for years made notes of the revelations of the railroads. At times but a tantalizing glimpse is given to the dasher-by; but other times sudden and spirited onraids of friendly brakemen, during a pause while the panting engine is swallowing water, have secured wonderful prizes and surprises. To the English list I can add borders a mile long of Bouncing Bet; acres of orange-tawny garden-lilies; beds of coreopsis; rock-cuttings

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*IN MY VICARAGE GARDEN, AND ELSEWHERE. By the Rev. Henry N. Ellacombe, M.A. With portrait. New York: John Lane.

STRAY LEAVES FROM A BORDER GARDEN. By Mary Pamela Milne-Home. Illustrated. New York: John Lane.

hung with harebells; a certain old-fashioned garden campanula; moss pink; and a half-double garden-plant of the feverfew family. And I have gone far beyond Canon Ellacombe in my speculations, and found elements of the romantic and beautiful with which to confound the spirit and refute the sneers of that railroad hater, Ruskin. No flower-dreams of deeper sentiment come to me than the thought of the wandering of those flower-seeds, — their dormant years of silence and darkness, their travel hither, their sudden release and resurrection through modern progress. But all this may be over-fanciful, or, as Shakespeare says, "'Twere to consider too curiously to consider so."

"Stray Leaves from a Border Garden," Mrs. Milne-Home's book, reveals not only a romantic home and picturesque garden on that historic spot, Flodden Field, but also the charming personality of the author. The book is an intimate record, — a human document, in the best sense of that much-twisted term. We can never disassociate author and book; and as nothing about this author's life has been printed in the American press, we may be permitted a bit of information. The daughter of an English soldier, Major Ellis, the great-grandchild of the Irish patriot Lord Edward Fitzgerald, she is now the widow of Colonel Milne-Home of the Royal Blues, that gallant old soldier who died six months ago at his Border home. He won laurels and decorations in Egypt and India in his youth; and in later life this flower-loving young wife in Jamaica. This is not the first book written by Mary Pamela Milne-Home. Almost in her girlhood she wrote "Mamma's Black Nurse Stories" and "West Indian Folk-Lore," — tales of the wonderful *An-ansi* legends of Jamaica, familiar to us in the American book," "Annancy Stories," by Mary Pamela Coleman Smith. Tinges of color from Jamaica gardens show in this tale of the Border, and of Continental gardens as well, especially of Provence, another home of the author. One of the pleasing characteristics of the book is the constant recounting of the folk-lore of England, Scotland, Russia, Jamaica, France; the folk-lore of personal observation, bearing the thrill and fire of first telling, not the decorous recording through a succession of quotations and transcriptions. There is ample proof, too, of extended reading among ancient herbals and flower-books.

A charming series of pictures entitled "My Friends in Their Gardens" might well be carried out in like by other garden-writers. There are portrayed — five or six pages being given to each — a Squire's garden, a Provence garden, the Rector's garden, Black Jacob's garden in Jamaica, Padre Avelino's garden in Trinidad, a Swiss burial-place, etc. The Border Garden, where Mother and Boy sowed and weeded, and rejoiced over what Bacon called "garden-delights," and mourned over their garden-tragedies, must be read in every page, and every page will be enjoyed.

In the year 1881 Mr. Jackson put the number of botanical works then existing at over eight thousand. In the following score of years, enormous numbers of such books have been published; the year and a half of this century numbers hundreds, perhaps thousands, since there now exists a so-called craze for garden and flower books. There have been books of vast cost, — like Sibthorpe's "Flora Græca," in the production of which over fifty thousand dollars was spent, — and books on specialized topics; but for general reading, for novel, pleasant, and useful information, for intelligent and graceful English composition, the two books under our consideration hold firmly their own dignified and creditable position in the face of the regiment of their fellows.

ALICE MORSE EARLE.

BRYCE'S ESSAYS ON HISTORY AND JURISPRUDENCE.*

We think there are few books which in a quiet way will do the serious student more good, or deserve better of its readers, than Mr. Bryce's recent volume of "Studies in History and Jurisprudence." These essays form a book on whose nine hundred and odd pages the reader will find very little chaff of words, and much excellent and substantial information, presented in a popular manner and with the charm of literary style. They bear the stamp of the mind not only of an academic teacher of many years' experience, but also of a statesman active in the service of his country, and perhaps still more of a student and exponent of historical and constitutional questions. Mr. Bryce's treatment of such questions has always been eminently characterized by fairness, sound sense, and the practical grasp of a man prominent in active life and accustomed to living issues as well as to theories

*STUDIES IN HISTORY AND JURISPRUDENCE. By James Bryce, D.C.L. New York: Oxford University Press.

and speculations. When a writer of such recognized standing, wide experience and scholarship discusses matters of historical and practical importance, his remarks naturally awaken keen interest; and the friendly hearing which any word of Mr. Bryce can command in America will add considerably to the attention given this new work of his.

Attention is aroused by the opening essays, wherein the author compares the two greatest nations of European history, ancient and modern, — the Romans and the English. The study of Rome becomes nowadays more and more a necessary introduction to historical study in general, even among the English; and no less than half the number of essays contained in Mr. Bryce's book are more or less directly concerned with the universal side of Rome's rule. Of course, the similarity of Roman and English political ideas instantly presents itself, both countries establishing their law among many nations; and the similarity is to be noted, also, in their imperialistic tendencies and their holding distant provinces by means of colonization. As Mr. Bryce expresses it in his preface, "The longer one lives the more is one impressed by the close connection between the old Græco-Italian world and our own. We are still very near the ancients." The empire of India is the largest and so far the most successful experiment in England's imperial policy. The two first essays set forth the chief points of resemblance between Rome and Great Britain. The subject is not treated in any great detail, but what is said gives a sufficiently vivid impression of the difficulties encountered by each nation in governing a foreign province. Of these difficulties, those felt by the English in properly ruling India appear by all odds the more serious. Other essays related to these are the fourteenth and fifteenth, which treat of methods of law-making and the history of the development of jurisprudence in Rome and in England; and these are among the most suggestive in the book. The last essay discussing kindred legal points is the one "On Marriage and Divorce in Roman and English law," which will not only excite interest in itself but to many will appear a timely addition to the present active controversy regarding the revision of divorce laws. The author's rather conservative view, which seems to consider frequency of divorce largely a convenient stepping-stone to polygamy, will doubtless be approved by many.

It is in modern constitutional law and history that Mr. Bryce is considered most proficient, and the reader follows with pleasure his treatment of such questions as "Flexible and Rigid Constitutions," "The Action of Centripetal and Centrifugal Forces on Political Constitutions," "The Commonwealth of Australia," and, last but not least, as a precious anomaly, the essay on the old constitution of the only permanent republic of pure Germanic origin, primitive Iceland. Although one of the briefer essays, this is nevertheless one of the most interesting. The author is evidently delighted with this quaint old commonwealth, whose peculiarities he explains with his customary lucidity. Mr. Bryce probably never visited the historic isle, nor studied its ancient laws; but he has drawn his information from the next best source, the writings of the great jurist and Germanist Konrad Maurer, whose monographs and historical works hold so high authority in Germanistic literature. Perhaps Mr. Bryce's account will awaken some interest, even among American students, in the Germanic North, where lie the true sources of an understanding of Germanic life.

These essays on constitutions, Mr. Bryce supplements by others of a philosophical character, in which he discusses "Obedience," "The Nature of Sovereignty," "The Law of Nature," "The Relations of Law and Religion," essays which under any circumstances will command admiration for the author's clear reasoning, observing mind, and judicious treatment. They are well adapted to the understanding of any thoughtful person, and will no doubt be of influence both in political and professional life.

One of the chief characteristics of the book is its prevalent tone of caution. Perhaps it is due to this extremely temperate spirit that even Mr. Bryce sometimes seems vague, and afraid of broaching vital questions, — especially when treating of the far-reaching imperial policy of England, with which he perhaps does not altogether sympathize. Thus, one of the few things which the reader accepts with incredulity, even from Mr. Bryce, is the statement (pp. 119–120) that English law may become the law of all India and the Christian religion supersede the native beliefs. This, it appears to us, is to carry the comparison between Rome and England too far. Of course, such an event depends in the end upon the continuance of English rule. "Experience," says Mr. Bryce, "goes to show that no form of heathenism . . . does ultimately withstand the solvent power of

European science and thought." But we doubt exceedingly that an Occidental belief, even when fortified by science, — which, it may be remarked, generally helps to neutralize its force, — will ever transplant an Oriental belief, conceived and upheld as it is by the far subtler power of distinguishing between the apparent and the real which is inherent in the Oriental mind. When one reads that, in one part of India, out of a population numbering more than forty-four millions a little more than a hundred thousand are Christians, who are again divided up into denominations, one does not know whether to laugh or to weep over the phantom of future Christianization of the East in general and India in particular. Besides, if it is true, as many earnest voices assert — voices from among the English residents themselves — that English rule has served only to impoverish India (Mr. Bryce himself points to excessive taxation as one of the greatest dangers of English rule), how can the expensive English government be maintained on an increasing public debt and a decreasing power of the population to yield adequate revenue? Mr. Bryce points to the large area not yet under cultivation; but reformers point to the increasing frequency of famine and plagues, the financial results of which may yet prove too much for even the British administration and its unlimited money credit. And as for the ultimate sway of English law, as long as the Hindoos themselves are not trained to administer it, or appointed as justices of it, English law remains at best an adaptation. The Oriental mind will by degrees outlive it, and rise to something more congenial with its own tendencies. Mr. Bryce himself pictures what would be the result if England withdrew her forces; but it is nevertheless true that no nation as gifted as the Hindoo can forever remain in bondage to a foreign and alien race so utterly unsympathetic to the mass of the people as the English has proved itself to be. The awakening of the East must come; and when the united nations of Europe shall be able to cope with England at sea, a European war will ensue which will seal the fate of English dominion in India. Unhappily, these conjectures are not, as Mr. Bryce suggests, merely speculative.

The book concludes with two addresses, one introductory, the other valedictory; the opening and closing of an activity as academic teacher the best fruit of which these essays contain. The author himself expresses the fear that some of these may not altogether be able to meet the demands of modern criticism; but, to quote his own words, "Life is short . . . and it seems better to let what I have written, under the constant pressure of other duties, go forth now." It seems but fitting to express the expectation that in view of the author's well-earned popularity with the American public, this last book of his should be at least as widely read as his others have been.

A. M. WERGELAND.

BOOKS ON THE LOUISIANA PURCHASE.*

Dr. Hosmer has rightly judged the time appropriate for the publication of a popular account of the purchase of Louisiana. The scope of his book would have been better indicated had he retained the title by which it was originally announced and called it "The Story" rather than "The History" of the Louisiana Purchase. The work is distinctly intended for the general reader, and even for readers of the younger class. With this object in view, the author has enlarged upon the dramatic and picturesque features of the event, and has either touched very lightly or omitted altogether the more abstruse and difficult ones. His main purpose has been to show that the transfer was almost wholly the work of Napoleon, and thus to correct the common opinion that it resulted from the superior insight and wisdom of Jefferson. Jefferson's merit consisted almost solely in accepting the good fortune that befell him. Dr. Hosmer tells the whole story of Napoleon's quarrel with his brothers Joseph and Lucien over the sale, which he is the first to render accessible in English in its entirety. A somewhat fuller account of the San Domingo revolt would have been interesting and at the same time would have brought out more clearly the pressure under which Napoleon acted. But measured by its purpose the story is well told and the book entirely successful. For the student, it does not and is not intended to supersede the chapters in Mr. Adams's history.

Upon one point Dr. Hosmer has tripped. Marbois, in his account of the sale of Louisiana, says that Napoleon, wishing "to have the opinion of two ministers, who were familiar

* THE HISTORY OF THE LOUISIANA PURCHASE. By James K. Hosmer. Illustrated. New York: D. Appleton & Co.

THE BOUNDARIES OF THE LOUISIANA PURCHASE. By Louis Houck. St. Louis: Phillip Roeder's Bookstore.

with those countries," summoned them to a conference on Easter Sunday of 1803. To one of the ministers "the administration of the colonies was familiar"; the other "had served in the auxiliary army (l'armée auxiliare) sent by France to the United States during their revolution." The first minister was Marbois himself, who was minister of finance, and had served in the United States in a diplomatic capacity and in San Domingo as Intendant of the colony. It was probably well understood, at the time Marbois wrote, who the second minister was; but later writers have rather curiously omitted his identification. Dr. Hosmer assumes that it was Decrès, minister of marine. This is scarcely possible. Decrès served in the fleet, and not in the army, as described by Marbois; and he was so young at the time, his service was so short and his position so subordinate, that he could scarcely have become "familiar" with America. The minister referred to was undoubtedly Berthier, minister of war. Berthier served three years in the "auxiliary army" in America, was aide-de-camp to Rochambeau, attained the rank of colonel, and, after peace was negotiated, returned to France by way of San Domingo. He thus had every opportunity of acquiring a knowledge of conditions both in the United States and in the colony. There were, moreover, several reasons why Berthier was most likely to be consulted. His relations with Napoleon were most confidential, he was the negotiator of the preliminary treaty of St. Ildefonso for the retrocession of Louisiana, and, in view of the fact that the sale of the province turned upon war with England, he was, next after Napoleon himself, most directly interested in the subject. Dr. Hosmer refers to Clay as the author of the Missouri Compromise. The statement is probably accidental, but it does seem as if the impression that Clay arranged what we think of as *the* Missouri Compromise would never be effaced.

Another Louisiana book is "an historical study," by Mr. Louis Houck, entitled "The Boundaries of the Louisiana Purchase." The author says that "The fact that much erroneous information in regard to the boundaries of the Louisiana Purchase has, during the last few years, been industriously circulated by the daily press and otherwise, must be the excuse for the publication of this study." Inasmuch as Mr. Houck is himself wrong upon all the essential points, his little book will scarcely serve its intended purpose of setting the public right. His work shows a very considerable amount of investigation, but very little historical judgment. He seems to have adopted the motto, "My country, right or wrong," and, upon that principle, to have knocked down to the credit of the Louisiana Purchase everything that has at any time been claimed for it. Although the boundaries of Louisiana were never definitely described, its general extent is perfectly clear and perfectly certain. It included the Isle of Orleans east of the Mississippi, and the whole basin of that river and its tributaries west of it. Mr. Houck claims that it included in addition Florida west of the Perdido river, Texas, and Oregon.

The case of Florida is too clear for controversy. Having failed in their efforts to acquire West Florida, the United States set up the claim, under an apparent ambiguity in the treaty, that the part west of the Perdido was included in Louisiana. Historical facts, too involved and complicated for present statement, are absolutely conclusive against this contention. Mr. Houck considers that the decision of the Supreme Court proved the American construction; but, although Marshall did argue that the language of the treaty would admit of either construction, and that strong arguments might he adduced in support of the American one, he avoided any inquiry into the merits of the question, and based his judgment solely upon the ground that the court was bound to follow in such questions the opinion of the political departments of the government. The claim to Texas was threshed out in the negotiation of the Florida treaty, was revived in 1844 for political purposes, and since then has been brought forward from time to time by writers in search of a sensation. It rests wholly upon La Salle's short-lived and ill-fated colony. The colony itself was a mistake, and its whole effort was devoted to its abandonment. Whatever claims might have resulted were forfeited by its immediate destruction. The Spanish occupation of Texas was continuous from its earliest settlement, and, even during the Spanish occupation of Louisiana, Texas was maintained as a separate colony. It is true that Napoleon intended to extend Louisiana to the Rio Grande; but what could be more absurd than to base a claim of right upon an edict of Napoleon's? Louisiana included as much of northeastern Texas as falls within the basin of the Red river, and that is all. The bulk of Mr. Houck's book is devoted to an argument to prove that

Louisiana included Oregon. The French claim to Louisiana rested wholly upon the occupation of the Mississippi basin; and as there is no single instance of *occupation* beyond that basin, Louisiana could not possibly have included more, and all argument to the contrary falls to the ground. The United States never claimed Oregon as a part of the Louisiana Purchase, but as a result of it. The idea that Louisiana included Oregon originated in an error in a map published in the Census of 1870, which resulted from a misreading of the map in Marbois's "Louisiana," and this error was perpetuated and disseminated for nearly a generation by the map of the United States issued by the General Land Office. The Land Office map has been corrected, but the impression produced by the old map upon many minds still remains.

F. H. HODDER.

ESSAYS ON AMERICAN THEMES.*

Charles Francis Adams writes no dull essays. From his "Chapters of Erie," in which, more than thirty years ago, he first made his bow to the reading public, to his just published volume, "Lee at Appomattox, and Other Papers," he has written upon a great variety of important topics, but always with a ripe scholarship, a grace of style, and a thorough understanding of the subject discussed, which endow his volumes with a perennial charm.

The opening paper, which gives title to the volume, is in effect a contrast between the methods of General Lee of the Confederate army and President Kruger in South Africa. The capture of Pretoria by General Roberts, in June, 1900, was the Appomattox of the South African Republic. After each battle, the result of the war was no longer doubtful. But in the Southern States still existed Confederate armies of magnitude, and throughout the Confederacy was the feeling of great bitterness toward the North. Jefferson Davis, after the surrender of Lee's army, issued a proclamation worthy of Kruger, urging that a guerrilla warfare be kept up until the North should drop the contest from sheer exhaustion. But Lee was a man of broader and grander type. He saw that the Confederacy was doomed, and had the wisdom to take a course which should stop the needless effusion of blood and save the Southern States from a devastation like that which marked Sherman's march from Atlanta. His personal popularity caused his views, rather than those of Davis, to prevail. Kruger, seeing clearly the inevitable end, persisted in a course which, as Mr. Adams states, he knew must result "in the probable destruction of one of the combatants, in great loss to the other, and in utter disregard of the best interests of both." Mr. Adams has given in detail General Lee's actions and his discussions with his officers for the twenty-four hours before his final surrender, and gives him great and deserved credit for a course which was perhaps the greatest factor in bringing the two warring factions of the nation to the present conditions of harmony.

The second and most important paper in Mr. Adams's volume is entitled "The Treaty of Washington," and refers to the treaty concluded between the United States and England providing for the arbitration of the claim of the United States for damages suffered by our merchant marine from Confederate cruisers fitted out in English ports, which treaty also made a new standard in reference to the rights of private property in cases of war. Mr. Adams, through access to papers of his father, — who was our ambassador in London during the Civil War, and afterward a member of the Court of Arbitration, — and also to the papers of Hamilton Fish, has been enabled to give an inside account, and a most interesting one, of the origin and adjustment of such claims, much of which is wholly new to the general public.

The English Cabinet took the position that while it would be an infraction of the laws of neutrality for ships of war to be built and equipped in English shipyards, and sold to the Confederacy, yet it was no infraction of the law for unequipped war-ships to be built and so sold, and for the armament of such ships to be built and so sold, in case the armament was not put aboard the ship in an English port. So the "Alabama" was built as a war vessel, and sailed from Liverpool to the Azores. At the date of her sailing her armament and munitions of war were shipped on another vessel from London to the same port, and were there transferred to the ship. This method of getting around the spirit of the law was sanctioned by the English Cabinet, and upheld by the Courts. Three vessels, the "Florida," "Alabama," and "Shenandoah," were thus fitted out, and preyed destructively upon our commerce. The English position was based upon a sympathy on the part of the

* LEE AT APPOMATTOX, and Other Papers. By Charles Francis Adams. Boston: Houghton, Mifflin & Co.

governing classes for the South, a belief by these classes that the South would win its independence, and a desire to promote the lucrative business of building ships for the world in English shipyards. After a time, aided by the gradual triumph of the Northern armies, the English people became awakened to the dangers of their position in case their nation, owning nearly half the merchant marine of the world, should become involved in war. Such a war, for instance, as that which has prevailed in South Africa would have allowed such nations as the United States or Germany, under this precedent established by England, to cover the ocean with privateers carrying the flag of the Dutch Republic, to the utter destruction of the English merchant navy. Thereupon the English government stopped the further building of privateers; and then followed years of diplomacy, whereby England sought to render ineffective the precedent she had herself established, and the United States to recover damages for the work of the English-built privateers. These negotiations were completed during the presidency of General Grant, and largely through the work of his premier, Hamilton Fish. The history of the rupture between Charles Sumner and General Grant's administration, one factor in which was the recall of Mr. Motley (who, because he owed his appointment to Sumner, conceived his duty to be to report to Sumner rather than to the State Department), from his position as Embassador to England, is fully and most interestingly told by Mr. Adams.

Another article, entitled "An Undeveloped Function," embodies the suggestion that our various Historical Societies, from a broad standpoint, should endeavor to shed light by their discussions on political questions of national importance. In "A National Change of Heart" is indicated the reason of the friendship which of late has developed in England toward the United States.

The whole volume is most interesting and instructive; it is one of the comparatively few books of the year of permanent value. Mr. Adams has been not alone a man of letters, but a man of affairs,—has successfully managed great corporations, has travelled widely, and been on terms of intimacy with many of the most notable statesmen and diplomats of his period. From this training and experience few men now living could have so clearly discussed the subjects treated in the volume.

FRANKLIN H. HEAD.

BRIEFS ON NEW BOOKS.

English poetry in the crucible of the scientist.

An attempt to consider scientifically the general phenomena of poetry and to suggest a new system of prosody is the avowed purpose of Prof. Mark H. Liddell's "Introduction to the Scientific Study of English Poetry" (Doubleday). In this book the theories presented are based upon the belief that language and literature offer a field for scientific treatment much like that of economics or ethics. Professor Liddell sets aside all definitions and "present notions" of poetry, and calls them "vague and bewildering," "literary and not scientific," based upon "the emotional susceptibility of the individual to respond to poetic phenomena, and not upon the absolute and catholic concepts of science." All such general notions of the nature of poetic phenomena the author considers quite valueless for the study of poetry; and after several pages devoted to the inadequacy of present definitions he arrives at a definition of poetry of his own making, which reads as follows: "Poetry is literature, usually of a high degree of Human Interest, which in addition to its Human Interest has in it an added Æsthetic Interest due to the arrangement of some easily recognizable and constantly present concomitant of thought-formulation into a form of æsthetic appeal for which an appreciative Æsthetic Sentiment has been gradually developed in the minds of those who habitually think by means of the language in which the poetry is written." By the aid of an algebraic formula, Professor Liddell is enabled to express this definition of poetry in the following concise form: x + H I + V F, — meaning "ideas formulated in terms of correlated sound-group-images" + Human Interest + Verse Form. Professor Liddell then proceeds to show the inadequacy of the present system of English prosody, and states that in his treatment of the subject of poetry from a strictly historical and inductive point of view he at the outset parts company with the usual treatises on English prosody. Historically, his book is decidedly disappointing, as there is practically no account given of the different kinds of poetry nor their stages of development; and the author's inductive point of view has led him into some strange inferences and generalizations, to which it would not be unjust to apply his own adjectives "vague and bewildering." His system of prosody involves much that is revolutionary and is destructive of well established rules, and, "failing scientific formulation and scientific terminology," he has invented a nomenclature and notation of his own which is too eccentric to be helpful. For "verse" he substitutes the words "thought-moment"; for "feet," "waves of impulse"; and he prefers to do away with the use of any terms used in classic prosody. We cannot see that Professor Liddell has added anything to the excellent work which has already been done in the study of English prosody. His methods and his style are for the most part unsatisfactory, and his theories may most

safely be regarded — to use the words of Professor Francis B. Gummere in his admirable "Handbook of Poetics" — as among "those sweeping changes of recent writers which are in so many cases merely destructive of old theory without offering solid basis for new rules."

Nature and origin of the solar system.

A reasonably full, accurate, and popular treatment of the nebular theory of the evolution of the solar system has long been a desideratum. Sir Robert Ball has at last supplied this in his latest volume entitled "The Earth's Beginning" (Appleton). Like "Star-land," by the same author, this volume had its origin in a series of lectures given to audiences of young people under the auspices of the Royal Institution of Great Britain. But, unlike the earlier volume, the present one will be best appreciated by adult readers. After a general statement of the nebular theory, and a description of some of the most notable nebulæ, with special reference to those of spiral form — since this has now been shown by photography to be the typical form — the author considers the sun. He shows that the heat of the orb of day is now maintained by the same process of contraction that has been going on for ages, and reasons backward to the primeval nebula in which the solar system originated. Next follows one of the most interesting portions of the book, in which our knowledge of the present state of the earth's interior is set forth admirably, with a discussion of seismic and volcanic phenomena. Several chapters are then devoted to the evidences for the truth of the nebular hypothesis derived from our planetary system. The book closes with a series of short appendices giving mathematical explanations of matters of interest in connection with the contraction of a nebula. Here and there the critical reader will detect a minor blemish; three of these we may mention. Near the bottom of page 36 the foci of certain ellipses are said to lie at the sun's centre; on page 55 Professor Barnard is given credit which properly belongs to Professor Bailey; on page 252 we read of "the area which each particle of the planet describes," which is clearly not the author's meaning. But minor inaccuracies like these detract little from the solid merit of the book. It is excellently printed on heavy paper, and is embellished with four colored plates and sixty-three other illustrations, most of which are taken from celestial photographs.

Makers of Modern Europe.

The eleventh volume of "The World's Epoch-Makers" (Scribner) is devoted to "The Medici and the Italian Renaissance," and is written by the editor of the series, Mr. Oliphant Smeaton, M.A. The purpose of the volume is to trace the continuity of aim which moved the various members of the great house of Medici, and show by what steps and in what forms they contributed to that wonderful period known as the Italian Renaissance, from which dates all modern civilization. In a broad and general sense, the Renaissance has not ended yet; but in its more limited and customary application it stands for the hundred years between the death of Giovanni de' Medici — the founder of the greatness of the family (1428) — and the Sack of Rome (1527) under the Medicean Pope, Clement VII. It was a century of romance and fascination, a mingled web of good and ill; and throughout all its central figures are seen to be the successive representatives of this Florentine family of merchant princes — Giovanni, Cosimo his son, Lorenzo his great-grandson, and Giovanni, afterwards Pope Leo X., his great-great-grandson. Had these failed to take the deep and absorbing interest they did in the movement, it would not have accomplished that mission of the intellectual regeneration of Europe which it was destined to achieve; in all probability it would have died down into a mere philological "insect-study" of the Greek and Latin classics, without effecting that stimulation of life, thought, and enterprise of which one of the results was the discovery of the "New World." Recent investigations and a more critical analysis of their policy have tempered on the one hand the indiscriminate eulogies of Roscoe, and on the other hand have disproved many of the charges brought against them by Sismondi and Gino Capponi. Mr. Smeaton admits that their crimes were manifold; that the character of even the best of them was all too frequently stained with the vices of their age to a degree reprobated even in that age when moral squeamishness was not general. But notwithstanding all, he feels that their services to the Renaissance cover their multitude of sins. Certainly it is cause for gratitude that at last we have a small book which describes minutely and consecutively the precise nature of these services, and eliminates from the tangled web of Florentine politics and Florentine history such clear character-studies of these makers of the modern time.

The sacred beetle of Egypt.

Every traveller in Egypt, every reader of Egyptian history, and every antiquarian, has seen a scarabæus. Several works have been published which exhibit a large number of these curious old bugs. Mr. John Ward, who published "Pyramids and Progress" a couple of years ago, has now put out "The Sacred Beetle, a Popular Treatise on Egyptian Scarabs in Art and History" (Scribner). It answers the question "What is a scarab?" in a simple and popular manner. We find in the back of the book sixteen full-page collotype plates of scarabs, not from pen-and-ink drawings as found in earlier works, but from elegant well-reproduced photographs, giving the exact form and face of the originals, which belong to periods stretching from the third down to the twenty-fifth dynasty. Each scarab is described, and if it contains an inscription this is given in hieroglyphics and translation. Occasionally the author gives a bit of personal experi-

ence, — for he has travelled much in Egypt, — connected with the finding of a certain scarab. Some of his finest royal scarabs are those belonging to the reign of Thothemes III., Egypt's "Alexander the Great." Besides the plates of scarabs, the book contains ninety-two illustrations in the text, most of them of value in understanding the scarabs under survey on the same or the accompanying page. Such popular works are immensely helpful in presenting an otherwise technical subject.

A sumptuous art-volume about Siena.

The literary portion of Mr. Gilbert Hastings's volume on "Siena, Its Architecture and Art" (De La More Press, London) is in length not more than an average magazine article, — scarcely enough to necessitate the index with which it is nevertheless provided. It is a nearly square quarto of 55 pages, and is, as it is undoubtedly intended to be, a book to delight the eyes of the bibliophile, — made so by the choice of paper, type, and artistic printing, by photogravures and full-page illustrations in half-tone. The plain board cover is evidently intended to be replaced by the possessor with binding according to his individual taste. As a souvenir of a visit to Siena it is also a delight. That the reader may gain information which the letter-press fails to give, and be aided to a greater appreciation of the architectural and art history of this much-neglected Italian city, the book is furnished with a brief bibliography; but the greater number of titles given therein are of papers which have appeared in the periodical press; and it would seem that a person desirous of learning much of Siena would be doomed to disappointment even after having consulted all that is therein indicated.

Two heroic English kings.

Two heroic English kings, Edward I. and Henry V., are the subjects of recent additions to the "Heroes of the Nations" series (Putnam). Both volumes are written by trained historians and are authoritative accounts in untechnical form of the periods of history covered. The volume on Edward, by Mr. Edward Jenks, opens with a sketch of the Middle Ages in Europe and the Emergence of Modern Europe, and then treats of Edward as soldier, statesman, and lawgiver. It is a book of value for reference or for mature readers, but it will hardly attract one who is not making a serious study of the history of the period. The life of Henry V. has more of general interest, owing to the attractive personality of the king, to his brilliant and startling successes over a greater and stronger nation, and to the gloom of preceding and following reigns. Henry was a real hero, and the stripping process to which modern writers are subjecting the heroes of old robs him of nothing but some traditional stories of a later date that were little to his credit. This book also, written by Mr. Charles L. Kingsford, is one of permanent value as well as interest.

Art volumes on Tuscan sculpture, and Van Dyck.

The latest volumes of the "Riverside Art Series" (Houghton) are on "Tuscan Sculpture" and "Van Dyck." Their general features are similar to those of their predecessors, — critical Introduction, Books of Reference, Historical Directory, and Biographical Data, followed by fifteen pictures with descriptive text of two or three pages for each. As a representative selection, the choice in "Tuscan Sculpture" is open to criticism. Donatello is represented by five examples, Luca and Andrea della Robbia by three each, and Jacopo della Quercia by one. This is well; but why should the comparatively minor artist Mino da Fiesole have two examples, Nanni di Banco and Rosellino each one, while Ghiberti, the most epoch-making name of the period, is not even mentioned? Ghiberti's bronze doors for the Florence Baptistery are the most remarkable works of sculpture finished during the earlier Renaissance; and a book, however elementary, which ignores them must be regarded as inadequate. — In the volume on Van Dyck the selection is good and representative, being divided about equally between portraits and subject-pieces. This artist's merits and limitations are clearly pointed out, and the reasons given why, although not ranking among the world's foremost masters, Van Dyck is nevertheless a notable and indeed a beloved figure in art history.

The greatest son of Dartmouth.

The elaborate celebration by Dartmouth College of the centennial anniversary of the graduation of the greatest of her sons was marked by the excellent oration of Congressman McCall on the life and work of Daniel Webster, which has now appeared in a tasteful little volume published by Messrs. Houghton, Mifflin & Co. There is none of the gorgeous rhetoric that characterized Rufus Choate's splendid eulogy delivered from the same platform fifty years ago; but the oration contains a fine summary of the important facts in Webster's life, and expresses what must be in the main the judgment of history upon him as lawyer, orator, and statesman. In all, he is ranked as among the greatest; while in oratory he is put at the head of all who have used the English language, unless Burke may be allowed to stand beside him. The oration was in every way worthy of the great occasion that called it forth, and will be of permanent value for both its form and its content.

BRIEFER MENTION.

When Professor J. L. Laughlin's "Elements of Political Economy" was first published fifteen years ago, it was the best text then obtainable for high school use. Since then, numerous excellent texts have appeared, and it has been subjected to keen competition. In its unrevised condition, it had fallen behind in the race for favor, and was getting less representative of present day economic theory with every year. Now that a new revised edition has been put forth by the

American Book Co., it becomes again probably the best text for its purposes to be had. Yet the revision has not been as thoroughgoing as we could have wished. Some of the charts have not been extended to date; the old erroneous illustration of the law of diminishing returns is repeated; the disingenuous denial of "double profits" to note-issuing national banks is restated, and the absurdly childish exercises have not been detected. But the book is so sound and lucid in its fundamentals that we must give it high praise, in spite of these and other defects.

Is it true, as is suggested by Miss Augusta N. Campbell Davidson in her "Translations from Lucian" (Longmans), that the clear-visioned philosopher of Samosata "has fallen at the present day almost wholly out of general reading"? We are not altogether sure of this, although, as a matter of course, Lucian does not command the audience of Homer and Virgil, or even of Cicero and Plato. At any rate, we may welcome and commend to the attention of those who know not this most delightful writer the volume that Miss Davidson has made. She gives us seven selections in all, including "The Sale of the Philosophers," "Hermotimus," "Tens the Tragedian," and the study of the false prophet Alexander of Abonotichus. The translation reads well and is the work of a painstaking student.

NOTES.

"Europe," by Mr. Frank G. Carpenter, is a new volume of "Carpenter's Geographical Readers," published by the American Book Co.

"A Guide to the Best Historical Novels and Tales," classified by centuries, and compiled by Mr. Jonathan Nield, has just been published by the Messrs. Putnam.

The origin of the old French epic called the "Covenant Vivien" is the subject of a monograph by Mr. Raymond Weeks, published in "The University of Missouri Studies."

A new edition, with an appendix, of Mr. Frederic Rowland Marvin's compilation of "Last Words of Distinguished Men and Women" is published by the Fleming H. Revell Co.

Mr. William Garrott Brown's semi-philosophical and eminently readable "Atlantic Monthly" article on "Golf," has been made into a neat booklet by Messrs. Houghton, Mifflin & Co.

"The King in Yellow" includes some of the best short stories that Mr. R. W. Chambers has ever written, and we note with pleasure the reappearance of the volume, with illustrations, from the press of the Messrs. Harper.

The first volume of Mr. C. Oman's "History of the Peninsular War," which will shortly be issued from the Oxford University Press, deals with the events from the treaty of Fontainebleau to the battle of Corunna — 1807–1809.

Mr. Lawrence J. Burpee has in preparation, for the Royal Society of Canada, a bibliography of Canadian publications issued during the year 1901. He will be very grateful for any information as to books, pamphlets, magazine articles, or papers in society transactions, published during 1901, by Canadians; and especially would like to be furnished with data as to where books and pamphlets were published, the name of publisher, number of pages, and size, and in the case of articles, the month, and page where article begins. Mr. Burpee's address is 351 Stewart Street, Ottawa, Canada.

A revised Allen and Greenough's Cicero (Select Orations and Letters), prepared by Messrs. J. B. Greenough and G. L. Kittredge, has just been published by Messrs. Ginn & Co., with notes, illustrations, and a special vocabulary.

A school reading-book of "Sketches of Great Painters for Young People," by Miss Colonna Murray Dallin, is published by Messrs. Silver, Burdett, & Co. There are twenty-one subjects, each with one or more illustrations indifferently reproduced.

"The Past and Present of Japanese Commerce," by Dr. Yetaro Kinosita, and "The Eastern Question: A Study in Diplomacy," by Dr. Stephen Pierce Hayden Duggan, are two Columbia University "Studies in History, Economics, and Public Law" just sent us by the Columbia University Press.

Messrs. Henry Holt & Co. publish "The Principles of Logic," by Dr. Herbert Austin Aikins. The author's aim has been to treat deduction, as well as induction, from the objective standpoint, and even omits the traditional rules of the syllogism. A very valuable set of exercises is appended to this text.

"The Story of the Art of Music," by Mr. Frederick J. Crowest, is published by the Messrs. Appleton in their "Library of Useful Stories." Opening the little book at random, we come upon the statement that "Tschaikowsky still lives." This is probably not typical of the general accuracy of the book, but it is a quite unpardonable blunder.

The "Modern Astronomy" of Mr. Herbert H. Turner is published in a "second impression" by Messrs. E. P. Dutton & Co. It is not a text-book, but rather a readable combination of description with narration which sets forth the progress made in astronomy during the last quarter-century, largely through the application to the science of dry plate photography.

Messrs. Woodward & Lothrop, Washington, are the publishers of Mrs. L. W. Maynard's "Birds of Washington and Vicinity," which now appears in a revised edition, with an introduction by Miss Florence Merriam Bailey. The same publishers send us the second edition of "Esther Burr's Journal," edited by Mr. Jeremiah Eames Rankin, and printed in black letter, with illustrations.

Miss Mary E. Burt, who has done so much to help children to an understanding of good literature, has just edited, with the aid of Miss Lucy Cable, an abridgment of "Don Quixote de La Mancha," taken from the translations of Duffield and Shelton. The book is published by the Messrs. Scribner in their "Series of School Reading," and is the eighth volume of that series for which Miss Burt is reponsible.

"True Tales of Birds and Beasts," edited by President David Starr Jordan, is published by the Messrs. Heath in their series of "Home and School Classics." The book consists, as the editor says, of "animal stories which are true and which are also good for children to read." Among the authors are Thoreau, Irving, Mr. Joaquin Miller, and President Jordan himself, who reprints "The Story of a Salmon" from his collection of "Science Sketches."

List of New Books.

[*The following list, containing 53 titles, includes books received by* The Dial *since its last issue.*]

BIOGRAPHY.

Life and Letters of Thomas Cromwell. By Roger Bigelow Merriman, A.M., B.Litt. In 2 vols., 8vo. Oxford University Press. $4.50 *net.*

Charles Eliot: Landscape Architect. Illus. in photogravure, etc., large 8vo, gilt top, uncut, pp. 770. Houghton, Mifflin & Co. $3.50 *net.*

HISTORY.

A History of the Peninsular War. By Charles Oman, M.A. Vol. I., 1807-1809, From the Treaty of Fontainebleau to the Battle of Corunna. Illus., 8vo, gilt top, pp. 656. Oxford University Press. $3.50 *net.*

NEW EDITIONS OF STANDARD LITERATURE.

Sheridan's Plays. Now Printed as He Wrote Them; and His Mother's Unpublished Comedy: A Journey to Bath. Edited by W. Fraser Rae. With an Introduction by Sheridan's Great-grandson, the Marquess of Dufferin and Ava. 8vo, uncut, pp. 318. London: David Nutt.

POETRY AND VERSE.

Some of the Rhymes of Ironquill. (A Book of Moods). Eleventh edition; 12mo, gilt top, pp. 365. G. P. Putnam's Sons.

Songs of the Press, and Other Adventures in Verse. By Bailey Millard. 12mo, uncut, pp. 113. San Francisco: Elder & Shepard.

FICTION.

Belshazzar: A Tale of the Fall of Babylon. By William Stearns Davis. Illus., 12mo, pp. 427. Doubleday, Page & Co. $1.50.

Told by the Death's Head: A Romantic Tale. By Maurus Jokái; translated by S. E. Boggs. Illus., 12mo, gilt top, pp. 348. Saalfield Pub'g Co. $1.50.

An English Girl in Paris. 12mo, gilt top, pp. 331. John Lane. $1.50.

Rataplan, A Rogue Elephant, and other Stories. By Ellen Velvin. Illus. in color, 12mo, pp. 328. Henry Altemus Co. $1.25.

Mrs. Tree. By Laura E. Richards. Illus., 16mo, gilt top, pp. 282. Dana Estes & Co. 75 cts.

The Credit of the County. By W. E. Norris. 12mo, pp. 323. "Appletons' Town and Country Library." D. Appleton & Co. Paper, 50 cts.

The Blue Diamond. By Roswell W. Keene. 12mo, pp. 477. Abbey Press. $1.50.

TRAVEL AND DESCRIPTION.

The Lake Counties. By W. G. Collingwood. Illus., 16mo, pp. 392. "Dent's County Guides." E. P. Dutton & Co. $1.50 *net.*

Three Years on the Blockade: A Naval Experience. By I. E. Vail. 12mo, pp. 171. Abbey Press. $1.25.

Cruising in the West Indies. By Anson Phelps Stokes. With map, 12mo, pp. 126. Dodd, Mead & Co.

GENERAL LITERATURE.

Sohrab and Rustem: The Epic Theme of a Combat between Father and Son. By Murray Anthony Potter, M.A. 12mo, uncut, pp. 234. London: David Nutt.

Character Building. Being Addresses Delivered on Sunday Evenings to the Students of Tuskegee Institute. By Booker T. Washington. With frontispiece, 12mo, gilt top, uncut, pp. 291. Doubleday, Page & Co. $1.50 *net.*

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A YEAR OF CONTINENTAL LITERATURE.

I.

Following our custom of many years, we have prepared, for this and a following number of THE DIAL, a summary of the valuable reports upon the European literatures of the past twelvemonth, published in "The Athenæum" for July 5. There are twelve reports in all, and we now present, largely condensed, the following five: Belgium, by Professor Paul Fredericq; Bohemia, by Dr. V. Tille; Denmark, by Dr. Alfred Ipsen; France, by M. Jules Pravieux; and Germany, by Dr. Ernst Heilborn. The remaining seven will be summarized in a later issue. Sweden and Norway are not represented in this year's reports, which is a matter for much regret.

Professor Fredericq opens his Belgian report by calling attention to the new Congo literature that has arisen of recent years. He then proceeds to the consideration of *belles-lettres* in the following terms:

"In the field of literature, pure and simple, the Belgian triumvirate which has migrated to Paris retains its supremacy; I mean Maeterlinck, Lemonnier, and Rodenbach. The last of the three has been taken before his time, but he is still alive for us in his drama 'Le Mirage,' which abounds in his special quality of refined archness. M. Camille Lemonnier is a contrast to him in his violence. Brought up at the assizes at Bruges and accused of pornographic tendencies, he has revenged himself by his novel 'Les Deux Consciences,' in which he confronts a realistic writer with a pious magistrate of Bruges. Published first in the 'Grande Revue' at Paris, this deep-cut record of passion has been very successful. Another novel by M. Lemonnier deals also with Belgium, but rural surroundings. 'Le Vent dans les Moulins' exhibits the awakening of the Flemish peasants which is due to universal suffrage and the birth of the party of Christian democracy. This book forms a companion piece to that of M. Cyriel Buysse I noticed last year, 'A Lion of Flanders,' but in spite of M. Lemonnier's ability his attractive idyl is perverted because he does not know the true Flemish peasant thoroughly. The last of the trio, M. Maurice Maeterlinck, a book from whom is a European event, has published this year 'Le Temple Enseveli'; but his especial and exquisite surprise for us is his superb Italian drama of the fifteenth century, 'Monna Vanna.' I need not speak here at length of two books which all the world has read or will read."

A new and noteworthy literary phenomenon is presented by M. Léopold Conrouble's "Famille

Kackebroek," a droll novel of Brussels manners, which we should judge from the description to be not unlike the popular chronicles of the Buchholz Family, which took Berlin by storm some fifteen years ago. Among scholarly books, mention is made of the Balzac studies of M. de Spoelberch de Louvenjoul; of "L'Historie de la Coöpération en Belgique," by M. Louis Bertrand; of "L'Organisation du Suffrage Universel en Belgique," by M. Léon Dupriez; and of "L'Evolutionnisme en Morale," a critique of the Spencerian philosophy by M. Jean Halleux. Flemish writings include "The Field of Flax," a "really beautiful poem" by M. René de Clercq; two pretty operas; and village or peasant tales by "Stijn Streuvels," M. Herman Teirlinck, and M. Pol de Mont.

Dr. Tille's Bohemian summary says:

"The greatest stir in social and literary circles was caused by Mr. Machar's 'Feuilletons,' a collection of reminiscences of the hard life of a student and struggles of a literary beginner who, in time, turned out one of our prominent authors. He draws here with startling truthfulness sketches of persons with whom he had intercourse, of the difficulties of a life which often troubles and depresses youthful talent, and supplies glimpses of his own mental development."

In fiction, the author remarks, "a desire prevails to portray as far as possible the realities of life, which is a sign of an honest artistic tendency." Among the novels mentioned are "With Us," by Mr. Alvis Jerasék; "Ours," by Mr. Holocek; "Where Do the Children Go?" by Mr. Klostermann; "The Romance of Ivo," by Mr. Sova; "Rina," by Mr. Kronbauer; and "Passion and Strength" and "Punishment," two novels of modern social life by Mr. Hladik. The following general statement is of interest:

"The desire to achieve a specially Bohemian novel appears in the younger generation of writers very palpably, but as yet endeavor is more frequent than accomplishment, although many of the results are interesting enough. The older writers have worked out a distinct and comparatively good type of historical novel, and have made some creditable attempts at the social and conversational novel besides. The latest efforts are devoted to the psychological narrative, with a social or artistic background."

Poetry is chiefly represented by the two veterans, Messrs. Machar and Vrchlicky. The former has published "Golgotha," and the latter two volumes, "I Let the World Pass by Me," and "Cid in the Light of Spanish Romance." "Hands," by Mr. Brezina, is a collection of poems of mystical or visionary tendency.

"This mysticism is an interesting, but isolated phenomenon on the Bohemian Parnassus, having created for itself a language of its own, full of rich, high-flown, almost exalted imagery, which snatches up the reader into mystical spheres of a visionary world."

One dramatic production of the year, Mr. Simacek's naturalistic play "The Lost Ones," caused a great stir among the critics.

"The author tries to copy real life — that is to say, the low everyday life of lost existences — and gives details which are the less poetical the truer they are. On the stage the play had no success, but the work is not abortive in spite of that. The author had a special object in view, and carried it out consistently — to bring out the moral misery of a certain class in such types as are found ready-made in life."

Danish literature offers no very striking recent developments, although Dr. Ipsen finds a number of interesting books upon which to report. His own critical study of the work of Dr. Georg Brandes is too modestly mentioned at the end of his article, an injustice which we now repair by giving it the first place in this abstract. A great historical trilogy of the sixteenth century in Denmark has been written by Herr Johannes Jensen, a work in which "there is not an ounce of history or study, only a picturesque display of human life in its natural strength and colour." Herr Johannes Jörgensen has written two books on Italy, "Romerske Massiker" and "Romerske Helgene," dealing with the country not "as the cradle of art and the home of beauty, but as the home of the Church." "Sejr og Thora," by Herr Peder Möller, is "a big novel in which rustic simplicity is contrasted with the emptiness and frivolities of the capital, which he considers a great centre of moral infection." Herr Harald Kidde is "a young and very promising man who has written a most beautiful book, in which he portrays all the tender feelings of a refined boy who leaves a lovely home to face the rough winds of the world and the experiences of life." This book, which is to be continued in a second volume, is entitled "Aage og Else," those being the names of the hero and heroine. Other works of fiction are "Gæring," by Herr Jacob Knudsen; "Hjertets Gerninger," by Herr Sven Lange; "Race," by Herr Frederic Poulsen; "Hallingerne," by Herr Theodor Ewald. An incursion into old romance is the poet Herr Ernst von der Recke's drama "Det Lukkede Land," written in blank verse, and dealing with the English tradition of King Arthur and his Court, with Guinevere and Lancelot. In lyric poetry, there are several meritorious collec-

tions: "Dansk Tunge," by Herr V. Rördam; "Roserne," by Herr Aage Metthison-Hansen; "Sné," by Herr Viggo von Stuckenberg; and "Undervejs," by Herr Olaf Hansen, in which are found some beautiful verses called "In the Town of the Ruins" (Visby, in Gotland), and a few songs to Iceland, which is seldom thought of in Danish poetry. But the author is a connoisseur of its literature and a lover of its scenery.

M. Jules Pravieux, discussing the condition of contemporary French literature, takes exception to the current reproach of "anarchy," arguing that

"What is so styled is, as we shall see in the course of this literary sketch, nothing more than a great variety of works and of talent. When we have reviewed the dramatic, poetic, philosophic, historic, and sociological works, the fiction and books of criticism, which have been published since our last review, and which have made their mark among the successes of the year, we shall arrive, I think, at the following conclusion — that there is something better to do than to depreciate and reject all that is not fashioned after one particular model, and that is to receive with equal eagerness, from whatever quarter they come, by whatever ideal they are inspired, those works which offer an original interpretation of beauty — one perhaps in its essence, but infinitely varied in its form."

The drama continues to offer the most noteworthy manifestations of French literary art, and occupies the first place in our summary.

"It can be said, without being paradoxical, that at perhaps no other epoch has the drama in this country produced a greater number of interesting works than during the past few years. Never before have so many dramatic authors written plays showing such true observation or such subtle analysis. But it must at the same time be admitted that not one of these plays is in a class by itself, with the exception perhaps of 'L'Enigme,' by M. Paul Hervieu. This piece, which adds yet another to the number of great successes at the Comédie Française, has only two acts, but they are the work of a master. If the classic art of all ages be that which concentrates the most emotion and thought in the fewest words with the greatest clearness, then M. Hervieu in 'L'Enigme' proves himself a pure classic. He regenerates in it French art, and in his own way draws near to the art of an Æschylus or a Sophocles."

M. Henri Lavedan, in "Le Marquis de Priola,"

"Finds his inspiration in the great and immortal portrait of Don Juan. How is it that some men whom the world in general deems commonplace have the wonderful gift of making themselves loved? Whence comes the spirit of these men? M. Lavedan, following in the footsteps of Molière, Musset, and D'Annunzio, has taken up this problem, and has made of it a comedy of a somewhat harsh and rough character, but interesting and even powerful. The second act is very impressive, and through the whole course of the play the serious touch of a dramatic writer can be discerned."

M. François de Curel, in "La Fille Sauvage,"

"Has sketched the symbolic legend of Humanity. The idea is lofty and beautiful, though, unfortunately, the incident chosen to represent it is improbable and out of place. The author has attempted to crowd into the play, the action of which takes place in a few years, the immense psychical evolution of humanity throughout the ages. This compression brings about effects which are abrupt and not always sublime."

Other noteworthy plays of the year are "L'Archiduc Paul," by M. Abel Hermant; "Le Nuage," by M. Gustave Guiche; and "La Terre," a dramatization of M. Zola's well-known novel. French poetry has been enriched by M. Ary Renan's "Rêves d' Artiste," M. Albert Samain's "Le Chariot d' Or," M. Charles Gúerin's "Semeur de Cendres," the "Stances" of M. Jean Moréas, and the "Petites Légendes" of M. Emile Verhaeren. But M. Pravieux feels constrained to say:

"If we are not actually wanting in poets, not one of them has produced a work which is irresistible. The school which they represent marks a phase in poetic evolution, but no single man seems to have talent great enough to distinguish that phase by his own name. Symbolism remains apparently something more or less anonymous. We owe it much, because, partly by inspiration, partly by execution, it has given new life to a poetry long concealed by the brilliant rhetoric of Parnassus. But Parnassus has left behind it several definite performances, and the symbolists have, perhaps, only paved the way for more vigorous spirits."

M. Paul Bourget heads the list of novelists with "Monique," a pathetic story of the working classes, and "L'Etape," a more vigorous analytical work of high moral scope. M. Paul Adam, in "L'Enfant d' Austerlitz," "has attempted to portray a whole generation, but his characters are uncertain and even mediocre." M. Edouard Estaunié, "whose writings are always interesting to the critics," has written "L'Epave," which "is indeed but a novelette, one might almost say a novel with a purpose, which proves very little." M. Rod has published "L'Eau Courante," and

"Still remains faithful to his favourite form. With a few elements of truth and sincere observation of the outward facts of life, M. Rod has produced a striking picture and an impressive narrative — in a word, a fine work. The scope of the book oversteps the bounds of convention to which the author should have confined it, but it bears that stamp of general truth which establishes both works and reputations."

M. Jules Claretie's "Le Sang Français" is "the work of a true patriot, and in the stories of the Franco-German war he recalls to our mind certain passages of Daudet on the siege of Paris, but in his historical chapters it reaches a still higher level." MM. Paul and Victor Margueritte in "Braves Gens" write of the

war of 1870 with power and truth, although the story is more history than romance.

"M. René Bazin, in 'Les Oberlé,' has not written an historical romance; but though the romantic tendency predominates in it, it has another side which has made it a success. In 'Les Oberlé' the Alsace-Lorraine question is admirably treated. This searching study affords excellent material for the development of character. The style of the writing is really charming, a style through which can be seen the heart of things, and in which the great talent of the writer appears full of delicacy, grace, deep emotion, and sure psychology, with a healthy, deep, and elevated poetic instinct."

Turning to the historical field, we find the usual abundance of literature concerning the Revolution and the First Empire. Here may be mentioned in particular M. Aulard's "Histoire Politique de la Révolution Française" and "Etudes et Leçons sur la Révolution Française," M. Funck-Brentano's "L'Affaire du Collier," and M. Arthur Levy's "Napoléon et la Paix." The Second Empire also comes in for its share of attention, the "Mémoires du Comte de Reiset" being the most important publication for this period. Of historical writing in general we are told:

"There seems to be a veritable passion for reconstructing the past; public and private records are searched with indefatigable sagacity. Taine has in France a few devoted disciples who have taken to his method, and divested it of the somewhat systematic character which often distinguished the works of the author of 'Origines de la France Contemporaine,' and it can be said that many of the historical productions of the year have not fallen far short of perfection. All our historians abstain from generalities, and leave philosophy to be dealt with by books devoted to it — what they endeavor to obtain and what they publish is fact, documentary fact. If this zeal does not abate, and there is every reason to believe that it will not, the twentieth century will, by its historical publications, reform many current opinions."

M. Alfred Fouillée is the author of "La Réforme de l'Enseignement par la Philosophie," an important educational work. The author

"Considers that all teaching should be supplemented and quickened by philosophy — that philosophy should have a large part in all education; but the philosophy for which he asks is social philosophy, which concerns itself with great problems of morality and sociology."

A work not far from the same category is M. Ossip-Lourié's "La Philosophie Sociale dans le Théâtre d'Ibsen." This writer evidently is one of the few who really understand the great Norwegian, as the following statement of Dr. Ibsen's philosophy will attest:

"To his mind society is in an ill state, it rests on hypocritical conventions, on lies, but he believes in the goodness of human nature — its goodness, that is to say, in so far that, if it is left to itself, its ills and vices will disappear. In this Ibsen shows himself utopian, forgetting the true conditions of human nature in his dreams of an unattainable perfection. M. Ossip-Lourié, whole-hearted in his admiration, can only see in the plays of the Norwegian dramatist great and powerful lessons set out with a courageous candor."

M. Fouillée has also written a book on "La Philosophie Russe Contemporaine," in which "he asserts that though Russian thought is readily revolutionary as a reaction against excessive despotism, it has by temperament a moral tendency. What is the aim of life? How shall we order our lives? That is the mighty problem it brings forward, therein lie its originality and power." Other books on social philosophy are M. Fournière's "Essai sur l'Individualisme," M. Bourdeau's "L'Evolution du Socialisme," and M. Halévy's "La Formation du Radicalisme Philosophique — La Jeunesse du Bentham." Among works of criticism, the following may be mentioned: "La Formation du Style par l'Assimilation des Auteurs," by M. Albalat;. "La Littérature d'Aujourd'hui," by M. Ernest Charles; "Stendhal-Beyle," by M. Arthur Chuquet; and "Le Prêtre dans le Roman Français," by M. Paul Franche.

Dr. Heilborn's account of German literature opens with these reflections:

"In literature, as in other things, there are years of fruitful harvest alternating with years of scarcity, and our granaries in Germany are this time somewhat poorly filled. Almost all our better-known authors have come before the public with new works, but what they have offered has proved of comparatively small consequence either for their own artistic development or for literature in general. And now we see a strange phenomenon asserting itself. As though literature were an organism, in which if one limb or organ fails another develops with double vigour, in precisely the same way writers hitherto overlooked or little known have this year come forward with productions which engage deep and serious attention and should give new impulses to literature."

Beginning with the stage, and specifically with Herr Sudermann's "Es Lebe das Leben," he says that this play

"Shows with terrible clearness how greatly abilities even of a high order are crippled by the want of constant spiritual development. The drama has adultery for its theme, adultery committed years before; and in order to set the stone a-rolling Herr Sudermann has supplied a profusion of forced and insufficient motives which necessarily hamper the ease and smoothness of the dialogue. . . . It is not only a poor drama, it is also immoral at the core; and it is interesting to observe how Herr Sudermann, the virtuoso — what with the confusion of his subject-matter and the perfunctory character of his mental operations — has also lost the great technical dexterity which he has hitherto shown."

In "Ueber den Wassern," Herr Georg Engel

"Obtains a purely superficial excitement by making a

flood burst in upon a fishing-village and swamp it. The only persons saved are the inmates of the clergyman's house, and their lives, too, are threatened by the waters. Face to face with death, a fanatical young clergyman has enjoined on him the task of reclaiming a girl and bringing her to repentance, but he refuses to do this, on the ground that her sin is too execrable; finally, however, he does speak to her, and touches her conscience, but he declares that repentance alone would be ineffectual to expiate her offence. She must seek death in the service of others. This she accordingly does for his sake."

Herr Max Halbe's "Haus Rosenhagen" has for its theme

"The desire for the acquisition of land — a desire which has been inherited for generations by a family of wealthy proprietors, and which they have indulged at the expense of their weaker neighbors. The son of the house is about to enter, literally and in spirit, upon the inheritance of his fathers; the passion which possessed them is to blaze up in him; the enmity which they have sown is to bear him strange fruit. Halbe, however, has not succeeded in maintaining the situation consistently to its conclusion."

Herr Paul Lindau, in "Nacht und Morgen" supplies "that peculiar combination of the drama of adultery with the romance of the police-court which he has learnt from Sardou." The fairy drama has become the fashion, and is illustrated by several pieces, the most noteworthy of which is "Der Weg zum Licht," by Herr Georg Hirschfeld. The greatest popular theatrical success of the year has been scored by Herr Meyer-Förster with "Alt-Heidelberg," which is a dramatization of his own light romance "Carl Heinrich." Herr Hauptmann's new play, "Der Rothe Hahn," links itself with the earlier "Biberpelz," and as a work of art "can lay claim to no great merit. It is interesting because it testifies to the inner development of a serious and strenuous artist upon whom the spiritual tendencies of the age, intangible and hard of interpretation as they are, have not been lost." Perhaps the most promising dramatic work of the year has been the series of "Lebendige Stunden" — one-act plays by Herr Arthur Schnitzler.

"He has proved two things in these new one-act plays of his: that he draws his creations from his own mental experience, and that he is, at the same time, capable of mastering his impressions and regarding them objectively — both prime requisites, it seems to me, in all true art."

Pasing lightly over the insignificant output of the year's verse, Dr. Heilborn turns to fiction as "the power which determines our artistic aims and the development of our literature." He first enumerates a few works of lesser importance — "Felix Notvest," by Herr J. C. Heer; "Unter der Geissel," by Herr von Wildenbruch; "Ninon und Andere Erzählungen," by Herr Paul Heyse; "Ein Mecklenburger," by Herr Adolf Wilbrandt; and "Cäcilie von Sarryn," by Herr Georg von Ompteda — and then turns for more extended comment to "the three books of the year — the books which have in very truth given our recent literature its individual stamp, and which afford something like repose after a long pilgrimage through the book market. In these three books outward events and circumstances sink into insignificance beside what is purely psychological. All three have been written by authors hitherto little known." The first of these books is by Frau Riccarda Huch, and is called "Aus der Triumphgasse." It pictures the lives of the poor and the vile in a series of sketches that are redeemed from the charge of being merely sordid by a vein of romantic idealism.

"Yet the last word is not spoken by romanticism either; a new transformation sets in. We begin to see the souls of these people as they originally came forth from the hand of God; memories from some former state of existence stir and rise up within us — we surmise dimly that they will return to the hand of their Creator in pristine purity when once the breath of life has left them. For the soul retains its majesty in all the degradations of life. And, indeed, this is the true action of the book, that all masks and disguises are stripped off, and souls reveal themselves as souls. Behind the phantasmagoria of life stand the eternal forms."

"Freund Hein," by Herr Emil Strauss, is a simple story of a boy whose "soul lives wholly in music." The discord between his outer and inner life makes existence intolerable to him, and he makes an end of it.

"But it is, indeed, as a true friend that Death presents himself; the craving of the soul for repose has become all-powerful. And so in this novel, too, the claims of the spirit are higher than those of life, and since the case stands thus, Death loses all his terrors."

The third of these books is "Jörn Uhl," by Herr Gustav Frenssen, a Protestant pastor of Holstein. It presents the Christian conception of life with great force and pathos and shows how the soul grows strong through suffering. Thinking of this novel, says the writer,

"I see stretched before my eyes the broad and fruitful lands of German soil, inhabited by a resolute and vigorous race, and I say to myself that this soil will bear fruit in the future, even as it has in the past — fruit of many kinds."

Unlike the other contributors to this conspectus of Continental literature, Dr. Heilborn leaves scholarly writing wholly out of his account, confining his observations almost solely to the two departments of fiction and the literature of the stage.

The New Books.

Reminiscences of Twenty Years.*

Charming as is the genial temper that presupposes one's readers interested in all one's personal experiences, a little practice in the use of the blue pencil is apt to produce results more generally satisfactory to the busy reading public. The difference between the trained professional journalist and the non-professional diarist is well illustrated by the volume of reminiscences noticed at some length in the preceding issue of The Dial, and the far bulkier collection now under review. From a literary point of view, the non-professional writer suffers by the comparison.

Lord Ronald Sutherland Gower is too well known as a sculptor, a fine-art critic, a traveller, and a writer of occasional books, to need formal introduction. His volume of reminiscences published twenty years ago established his reputation as a pleasing *raconteur*. The present collection forms a sequel to the earlier work. The beaten roads of European travel are all familiar to him, and he seems to have hobnobbed with royalty and chatted with prime ministers wherever he went. His avuncular relation to the Duke of Argyll puts him on terms of some intimacy with the English royal family. The earlier chapters of his book contain frequent references to his work in Paris on the Shakespeare monument that was soon to be erected at Stratford-on-Avon. This is his account of its unveiling in the fall of 1888:

"The Great Day has come and passed — that of last *Wednesday, 10th October*, when my Monument of Shakespeare was unveiled at Stratford-on-Avon. On that morning Sir Arthur Hodgson and I met George Augustus Sala at the station, who might truly have been called the guest of the occasion and of the day, and I shall always feel grateful to him for having taken the trouble to leave London at seven on a cold, raw, foggy morning, in order to take part in the function relating to my Shakespearian Monument. He appeared in his famous Astracan-lined greatcoat, and with his speech ready written out, which he gave to the correspondent of a local newspaper, who was awaiting him on the platform. There also came by the same train a lively little American lady, Miss Wakeman, who is correspondent for half-a-dozen American papers. A little before twelve, we drove down into Stratford from Clopton. The company met in the Memorial Library, Lord Leigh and Sidney Propert among them. Volunteers lined the road, from the entrance up to the Monument, covered with Union Jacks. We formed a semicircle around it. The Mayor — Sir Arthur — led off by a most laudatory oration. After this I called on Lady Hodgson to unveil the Monument, which was accomplished without difficulty, and a loud and approving cheer greeted the appearance of Shakespeare, which looked well in the soft sunshine which seemed to bathe it in a kindly benison of light and life. The Volunteer band struck up 'Warwickshire's Lads and Lasses,' and the bells pealed from Shakespeare's Church tower. I felt very grateful and very glad to have, by God's good grace, been allowed to see the end and completion of my long labour, and to know that it was approved of by so many. A big luncheon followed in the Picture Gallery, followed by much speechifying. George Augustus Sala spoke admirably, with great effect, and even pathos, and I felt a lump in my throat during his peroration."

Six full-page views are given of the monument as a whole and of its details.

The following reference to an interview with Cardinal Newman is worth quoting:

"The Cardinal soon appeared, preceded by a priest, who at once retired, leaving us alone. We sat cheek by jowl, he laying his beretta on a plain table by his side. The Cardinal wore a scarlet skull-cap, a black, gown-like dress, with a crimson sash round the waist. I stayed about half-an-hour. The most interesting subject he spoke about referred to his hymn, 'Lead Kindly Light,' which he said he had composed on board ship during a calm between Sardinia and Corsica. That hymn, he said, was not his feeling now, 'for we Catholics,' he said with a kind smile, 'believe that we have found the light.' . . . I shall never forget his kind look as he wished me farewell and thanked me for having come to see him."

As the book is more interesting than anything that can be said about it, it will be permissible to quote further passages. A visit to the Bismarck family at Kissingen in the summer of 1890 is well described.

"The Prince spoke to me in English very well, if not fluently; he pronounces some words oddly, for instance, a word which he used constantly, 'especially' which he pronounced 'espeecially.' I got him to speak about himself, the most interesting subject to hear him talk about. He alluded to his twenty-eight years of incessant work, and of the anxiety of those years. They had quite obliterated for him, he said, the things he cared most for previously, riding and shooting, and he added, music and painting; but especially riding, he said again, of which he was once passionately fond; now he only regarded it as a healthy exercise, and no longer delighted as of yore in his horses. The tremendous work he had to go through had, he said, driven all these things away from him; his work had been like gambling on a vast scale, and the stakes the prosperity if not the very existence of his country. Other ministers were, he said, content with holding their portfolios, but he had all the state work on his shoulders. The old King ('King' he always called him, and never Emperor) had often said laughingly to him, 'I would not be in your skin for all the world.' He then told me in a somewhat involved manner an anecdote of General York, whose desertion from Prussia to Russia had had such an effect upon the deserter that his hair blanched in a

*Old Diaries. 1881-1901. By Lord Ronald Sutherland Gower. Illustrated. New York: Imported by Charles Scribner's Sons.

single night, 'and I,' said the Prince, 'have had not only one such night as that, but dozens.' He spoke of the old Emperor with more esteem than admiration, 'a grand soldier,' he called him, and 'a most gentlemanlike old man,' but not remarkable as a statesman. . . . 'I was,' said Bismarck, 'probably the only person who saw the old King *en robe de chambre*, when I was sent for by him late at night'; and he described what a change it made in the appearance of the venerable monarch to be minus his wig and his *râtelier*, for the white locks which appeared on his head in the daytime were fastened to bands. Latterly he was quite bald."

Lord Sutherland Gower enjoyed the friendship of Herbert Bismarck. Meeting him in Switzerland in the summer of 1892, when the Count was on his wedding tour, he notes that the newly married man was glad of the sight of an old friend. "I think," he adds, "honeymooning people generally are pleased to see a friend during the period when they try hard to imagine themselves thoroughly happy." The author's first experience with an automobile, in Paris, in 1891, furnishes the substance of a rather curious entry in his diary.

"One day that July in Paris I had my first experience of a steam-motor car. An engineer named Serpalet came to the entrance of my hotel, with a steam carriage that he has invented, which he calls a 'steam phaeton.' It is worked by steam and runs on three wheels. Six people can be seated in this carriage; the boiler is at the back. We went up the Champs Elysées, and into the Bois at a good pace, rather surprising but not alarming the horses when passing them. The carriage can be turned with ease, and can be slowed down, or stopped without difficulty; but whether this will be a gain to locomotion is doubtful; it was De Lesseps who recommended me to see this new invention."

Meeting the King of Italy and the Prince of Naples at Palermo, in the same year, he has this to say of them:

"His Majesty was most affable, he asked a quantity of questions, and seemed in no hurry to proceed further up the room. The King is only forty-seven, but he looks sixty; he speaks in short sentences and rapidly; there is a decided charm about his manner, and one feels in the presence of an honest man, a *homme de cœur* (not *de cour*), as he has always proved himself to be. He said that after being absent from Palermo ten years, he found many changes, old friends dead, and others grown old, and that it was not an easy thing to recollect those he had known on former occasions here. After His Majesty had finished speaking with me I was introduced by General Pallavicini to the Prince of Naples, a very short little youth, with a weak mouth and retreating chin, but with a pleasing manner. The Prince speaks English as if it were his native tongue."

A "breakfast" at Marlborough House in 1893, "to meet Her Majesty," gives us a characteristic glimpse of Gladstone.

"The G. O. M. was in great form, looking wonderfully hale, strong, and stouter in the face than he did a year or two ago, all the '*sturm und drang*' that he has had to go through seems to have augmented his marvellous intellect and physique. Our host drew him out on a variety of subjects, and we heard him discourse on the Welsh language, on the definition of the term 'bore,' for which there is no word in French, as he pointed out, and on a hundred other subjects. Our dinner lasted from soon after eight till past ten-thirty, when Mr. Gladstone rose to drive off to Dollis Hill."

Cliveden, our author's old home, now owned by Mr. Astor, is thus referred to:

"Early in June [1895] I paid Mr. Astor a visit at my old home, Cliveden, where I had not been for a very long time. To revisit that place where so many years of my early life had passed (chequered with much sadness in later years, when my sister Constance passed there the last summer of her life), was, of course, full of sadness; but I wished to see with my own eyes what Astor had actually done to the place; and I found, as I had expected, that all the accounts of his having disfigured the place, were lies. He has certainly built an ugly wall, with glass on the top, along the roadside between the two lodges, but except for that no walls had been added or built 'all round the place,' as reported; and in removing the ugly yellow wing which Westminster built in the place of the old one, which has now been rebuilt to correspond, as formerly, with its fellow, an improvement has been effected. Within, little is changed, although the entrance-hall is to be altered; everything is respected and cared for."

Not the least pleasing feature of this book is its excellent index, a most useful adjunct to such a collection of odds and ends. The illustrations, fifteen in number, are also good. But a little more attention to the irksome details of manuscript revision would have improved the noble lord's entertaining volume. One brief reference of his to "Count Stolberg Werngerode, whom Herbert Bismarck told me is the owner of the famous Bröken Mountain in the Hartz Mountains," contains a threefold illustration of the unhappy results of neglect in this particular. Those however who share Edward FitzGerald's dislike for the "ambition of fine writing" will welcome the volume all the more cordially for its unstudied dress and its spontaneity of style. PERCY F. BICKNELL.

THE LAUREATE OF THE REVOLUTION.*

The notable volume on Philip Freneau, his life and times, by Miss Mary S. Austin, illustrates one gratifying result of the activity of such organizations as the Daughters of the American Revolution, viz., an increased interest in the study of our early national life and letters. These societies, themselves resulting from an impulse to study the early years of our

* PHILIP FRENEAU, THE POET OF THE REVOLUTON. A History of his Life and Times. By Mary S. Austin. Edited by Helen Kearny Vreeland, great-granddaughter of the poet. New York: A. Wessels Co.

country, have in their turn done much to arouse interest in the study and preservation of family records, antiquities, and all other memorials of our ancestors. Such interest must be the inevitable result of volumes like the one before us.

The life of Philip Freneau, as told by Miss Austin, is an interesting story. The outlines of his life have been set forth several times already; fifteen authors, it is stated in the preface, have written upon the subject. Miss Austin has had the advantage over all of them, however, in having the use of "some unexpected data in the form of notebooks and marginal notes," which "have thrown light upon some hitherto unaccounted-for years in the poet's life, and have served to link together the portions already given to the public, as well as to correct many misstatements." In the first fifty pages of the book — a large part, some will say — are set forth the effect of the revocation of the Edict of Nantes and the consequent Huguenot emigration; followed by a description of New Amsterdam and early New York, and an account of the early Huguenot settlement there. Fortunate indeed for the city was the coming of these thrifty and pious settlers. In the little Eglise du St. Esprit, at the corner of King and Nassau Streets, worshipped the ancestors of some of our foremost citizens. To quote the words of Dr. Vermilye (Huguenot Soc. Proc., i. 26):

"They were the yeast in the Dutch cake. They were inventive; skilled in various workmanship; persistent in overcoming difficulties; of a sprightly cheerfulness and an instinctive gentility. They were educated — had even founded a college for themselves in Leyden. They were religious; whom [*sic*] fierce winds of persecution had torn from the native tree, only to sprout again, the same religious people, wherever they touched ground. It was a good and hardy stock."

These words suffice to indicate the general character of Philip Freneau's ancestors. His grandfather, André Fresneau, who settled in New York in 1707, was engaged in the shipping and foreign trade, and was a prominent resident of lower Broadway, in his day an aristocratic part of the city. Miss Austin's account of his children, by the way, is anything but clear. Who are Thomas, Louis, and François (p. 63)? We can only infer that they were brothers of Pierre and André junior, and uncles of Philip, the poet. If this is true, the customary statement that Pierre had but one brother, André, is of course inaccurate. Of the business and character of Pierre (who, say Duyckinck and others, was a wine-merchant like his brother André), we learn nothing whatever. The poet himself, the eldest of five children, first saw the light in Frankfort Street, New York, on January 2 (O. S.), 1752; but before the year was over his father had removed to the estate in Monmouth County, New Jersey, where the boy's early years were passed.

Philip was doubtless precocious; and we may well believe that, possessing the advantages of refined surroundings and a careful training, he began to write when very young. But we cannot suppose, as Miss Austin apparently does (p. 70), that "The Wild Honeysuckle" (which Professor Bronson rightly pronounces "the high-water mark of American poetry of the eighteenth century") was the work of a mere boy. No tyro, we think, could write,

"They died — nor were those flowers more gay,
The flowers that did in Eden bloom."

We have only to compare this piece with the poems which are known to have been Freneau's early work — "Discovery," "Columbus to Ferdinand," "Retirement," "The Dying Elm," and others — to see the advance he had made in freeing himself from conventional and artificial forms of expression. It is to be remembered, too, that these verses are not to be found in the first collection of his poems, published in 1786.

The college life at Nassau Hall, Princeton, in the days when Freneau was a student there, — rooming with James Madison, destined to be the fourth President, — is described as fully, probably, as the materials will permit. The rising bell rang at five o'clock and a half-hour was allowed for dressing, after which came prayers; but from these the small boys were excused in winter. Breakfast came at eight; recitations, from nine till one; then all dined together, at three tables. From three to five, more study; then evening prayers, and supper at seven. At nine the bell rang for study. "After nine any might go to bed, but to go before was reproachful." On Sunday every student, unless sick, was required to attend public worship, both morning and afternoon. In spite of this rigorous training, however, there were occasional delinquencies. Philip Fithian writes to his father (January 13, 1772):

"I am sorry that I may inform you, that two of our Members were expelled from the College yesterday; not for Drunkenness, nor Fighting, nor for Swearing, nor Sabbath-Breaking; But they were sent from this Seminary, where the greatest Pains and Care are taken to cultivate and encourage *Decency*, & *Honesty*, & *Honour*, for stealing Hens! Shameful, mean, unmanly Conduct!"

Liberal doses of Latin, Greek, Hebrew, logic, and moral philosophy were administered; yet along with these Freneau found time for reading and for much writing of verse, some of which certainly possesses great merit. At his graduation in 1771, he presented by proxy an argument showing "that ancient poetry excels the modern." President Witherspoon was a loyal patriot, and his students were not slow in expressing their indignation at the impositions heaped upon the colonists. In these college years, Freneau received the vocation which was to earn for him the well-deserved title of "the Patriot Poet of the Revolution." His pen became "his bayonet, and its wounds were mortal."

The Revolutionary years are well set forth. At times, possibly, the author draws too largely upon her imagination; and she sometimes (as on page 123) turns almost abruptly from the most stirring scenes to narrate some bit of family history, relatively unimportant; indeed her excursions into the genealogy of the Provost, Ledyard, Scott, and other families, while entertaining, do not add to our knowledge of the poet Freneau or of the events which inspired his poems, and therefore really mar the unity of the book. But she has made skilful use of the scanty materials at her disposal, and has woven a lively and, in the main, doubtless, a reliable narrative of Freneau's operations during the struggle with England.

And a busy, stirring life it was. Sailor, traveller in the West Indies, privateer, playing "sad havoc with the English merchantmen"; captive on board "The Scorpion" and "The Hunter"; his pen ever busy with those terrible satires which revealed such intense hatred of foreign misrule of a proud-spirited people. King "Log," "the Nero of our times"; "the ruffian Gage"; Cornwallis, "hatch'd by some demon on a stormy day"; Bute and North, "twin sons of hell,"—all came in for a share of his lively and withering ridicule. Perhaps there is no more remarkable collection of its kind in existence than Freneau's "Poems Relating to the American Revolution," which Duyckinck edited in 1865. The influence his verses must have exerted on the disheartened patriots is incalculable.

"From Concord to Yorktown, during the bleak winter at Valley Forge, and round the camp-fires on Temple Hill, his verses encouraged the desponding soldiers. The newspapers widely published them, and they were written on slips of paper and distributed throughout the army, or posted in some conspicuous place to be memorized. And not alone by the camp-fire did they accomplish their work, but even on the field; his earnestness and zeal encouraged the patriots to greater efforts, or urged them on at the point of his bayonet (the pen) when he saw any signs of their lagging behind; and afterwards he immortalized the victories they won. Not a memorable incident either by land or by water escaped his ever watchful and unwearied pen."

The war over, Freneau's muse continued to be active, but brooded often on more peaceful themes. In 1787, for example, he contributed no fewer than twelve poems to "The American Museum," among them "The Death Song of a Cherokee Indian," "To the Memory of Col. John Laurens," and "Lines Occasioned by a Visit to an Old Indian Burying Ground." Notwithstanding frequent mercantile voyages to the West Indies, "Captain" Freneau found time to prepare and publish (1786–88) two volumes of poems, essays, and tales. Afterward, giving up the sea, he turned to journalism.

The true position of "The National Gazette" was first clearly explained in 1895 by the late Paul Leicester Ford ("The Nation," lx. 143). Doubtless Jefferson told the truth when in his letter to Washington he protested that he never influenced Freneau nor wrote for "The Gazette," and it is hard not to accept Freneau's affidavit of August 8, 1792; but, as Mr. Ford conclusively shows, they could not have told the whole truth. Not merely was "The Gazette" to furnish "a juster view of the affairs of Europe than could be obtained from any other public source"; it was, in reality, also to serve as a partisan organ for the Republicans. It amply fulfilled its mission; its bitter animosity to the administration caused Washington great annoyance, while in the view of Jefferson and his followers it "saved the Constitution, which was fast galloping into monarchy." It is hard for us, even in these days of Philippine disputes, to comprehend the extremes to which men were then carried by partisan feeling; yet, after all, milder editorials from the author of "MacSwiggen" and "The British Prison Ship" would have surprised us.

At the early age of forty-one, Freneau retired to his estate at Mount Pleasant, where he was to spend the second half of his life in seclusion. Of this period of his life we have few records, much having perished in the disastrous fire of October 18, 1818. We know that he wrote much poetry, and put out three more editions of it (1797, 1809, 1815); that he dabbled in journalism and made almanacs; that he again turned to the sea and made many voyages to the West Indies; that

he entertained many old friends, visited much in New York and Philadelphia, and conducted a large correspondence. In the main, he lived the peaceful life of a country gentleman, bearing malice toward none, beloved by many and respected by all.

Miss Austin prudently refrains from expressing critical judgments of Freneau's poetry, quoting freely instead from Dr. Francis and Mr. Delancey; and we shall not prolong this notice with critical remarks, since to what these writers and Professor Tyler have said little can be added. Freneau's fame is secure. The greatest and most versatile of the Revolutionary group, the greatest American poet before Bryant, he has written some lines that have never been surpassed. His best verses are still read, and will long continue to give delight. A new edition of his poetry, edited by Professor Pattee, has been announced for publication this year, to which Miss Austin's sumptuous volume will form a worthy companion. She has made the poet and his times live again for us; and this is the test of a successful biography. CLARK S. NORTHUP.

RECOLLECTIONS OF THE AMERICAN STAGE.*

In "Reminiscences of a Dramatic Critic," Mr. Henry Austin Clapp, who is recognized by some as the leading exponent in New England of honest and discriminating criticism of the drama, reviews some of the chief features of the stage during the past quarter of a century. These reminiscences, however, are not exhaustive in any sense of the word, and do not profess to present the history of the theatre in the United States during the period mentioned. He has chronicled, merely, those recollections which have remained most vivid in his memory, in a manner that will elicit praise from many and censure from a few.

The author calls attention to the fact that of the large body of English playwrights who produced dramas, "always with extreme facility and sometimes with contemporaneous success," between 1845 and 1875, — excepting, of course, Sir Edward Bulwer-Lytton, — every man but T. W. Robertson is to-day practically obsolete.

"The deeper reasons of the law of the survival of dramas may not be laid down here and now, but a good negative working-day rule of prediction can be furnished. It seems to be a part of the present order of things, at least in English-speaking countries, that our dramas shall be ephemeral. Even the best of them are like insects, made to flaunt their little wings for a few hours in the sunshine of popular favor. The caprice of fashion deals out death with relentless speed to these plays. That they furnish the public with much entertainment is not to be questioned; but they have no essential beauty, or imposing breadth, or prevailing power to make their appeal potent beyond a year or less of life. 'The best of this kind are but shadows,' said the Dramatist of the World, in one of his remarkable expressions about the art of which he was Prime Minister and Master. The rule of negative prediction is simple enough: The play which never passes into literature; the play which, in 'the cold supremacy of print,' cannot endure reading and re-reading has the sure seed of death within it. Out of a hundred contemporary dramas, ninety are flat and unprofitable on a first perusal, and ninety-and-nine are warranted to cause mental nausea at a second. Take Robertson's 'School,' for instance, which was performed to hundreds of thousands of delighted spectators, in England and America, in the early seventies. Reading it deliberately to-day is like absorbing a gallon of weak *eau sucree* flavored with the juice of half a lemon and a small pinch of ginger. Contrast with that work, and work of its quality, the half a hundred tragedies and comedies which remain to us from the Greeks of the fifth and fourth centuries before Christ. The newest of these plays are two thousand two hundred years old; they are written in a dead language; and they have the atmosphere of a remote land and an alien age and civilization; yet they still receive the quick sympathy and command the reverent admiration of the world. The corollary of the rule for negative prediction is obvious: The nation which is producing no readable dramatic literature is producing no dramas of permanent importance from the point of view of life and art, which are indeed one point and the same."

During Mr. Clapp's thirty years' service as a dramatic critic, many truly great actors have made their final exit. In his book the personal gossip and anecdote which generally lends zest and piquancy to such narratives are missing. The author explains that he has, in the interests of candid criticism, avoided personal acquaintance with player folk, that his head "might neither be quite turned, nor much deflected from a true level." His Reminiscences take form as a series of reconsiderations of the plays and players of the past, from the point of view of a disinterested critic. The first on his canvas is that veteran figure of the Boston Museum, William Warren. When his seventieth birthday was celebrated, a little while before the close of his professional career, the tale of this wonderful actor's work was told: he had given 13,345 performances, and had appeared in 577 characters! For many years he was a most interesting figure in Boston, not only upon the stage, but upon the

*REMINISCENCES OF A DRAMATIC CRITIC. By Henry Austin Clapp. Illustrated. Boston: Houghton, Mifflin & Co.

streets over which he took his deliberate and slightly varied walks.

"His tall, large, well-formed figure, and his easy, rather peculiar gait, which seemed always about to become, but never quite became, a roll or swagger; his noble head with the bright penetrating eyes and the extraordinary sensitive mouth, made equally to utter mirth or pathos or wisdom, produced the effect of a unique personality. . . . I remember hearing it said, at a time near the close of the Great War, by some men who were native here, that Edward Everett, A.B., A.M., LL.D., ex-Governor of Massachusetts, ex-United States Senator from Massachusetts, ex-President of Harvard College, ex-Minister to England, litterateur, orator, statesman, was, in respect of distinction of manners, in a class with but one other of his fellow citizens; that other one appeared in the local directory as 'Warren, William, comedian, boards 2 Bulfinch Place.'"

According to Mr. Clapp, Charlotte Cushman, whom he saw in her assumptions of Meg Merrilies, Lady Macbeth, and Queen Katharine, is the only actress native to our soil to whom the adjective "great" can be fitly applied. Miss Cushman's impersonation of Queen Katharine, he says, "must be accounted her crowning achievement, and, therefore, the highest histrionic work of any American actress." He speaks of Charles Fechter as an exceedingly fascinating and eloquently appealing actor, who was somewhat handicapped by the plainness of his features, the bluntness of his figure, and his foreign intonations. Mr. Clapp remarks that he has "generally felt, and often expressed, a distaste for broken English on the stage, and I regard the easy-going toleration of the imperfect speech of alien actors as one of the signs of the rawness of our public." We are told that the elder Salvini's Othello — by which this actor is most widely remembered — "was Shakspeare orientalized and supersensualized, at the cost of some of the Master's heroic conception, and of much of the Poet's beautiful thought." Yet we are compelled to agree with his broad statement that "Salvini was Charles Fechter carried up to the second power of all the Frenchman's virtues, with scarcely a hint of his limitations." The Hamlet of both actors met with a chorus of disapproval from American audiences.

Perhaps the best and most thoughtful chapter in Mr. Clapp's book is the essay on the art of Henry Irving. The critic has studied the actor from various standpoints, and it is undoubtedly true that his final conclusions are voiced by a large portion of the theatre-going public of this country. He believes that

"Mr. Irving's art would be much more effectual than it is if 'to do' were one-half 'as easy' with him as his knowledge of 'what were good to do' is clear; that if abundance, brilliancy, clearness and refinement of thought, artistic insight, definiteness of purpose, sincerity of feeling, and intensity of devotion were all that is needed in a player, he would be easily first among the actors of our time; that, since the highest end of acting is not to refresh and stimulate the mind, to refine and gratify the taste, or to charm the fancy, but strongly to move the spirit and profoundly to stir the heart, his claim to a place among the greatest masters of his craft is not yet made out."

This same opinion is expressed by that studious English critic, Mr. William Archer, who is authority for the statement that Irving's audiences are "intellectually interested, but not emotionally excited." And it has been frequently pointed out that Mr. Irving violates one of the important duties of the stage — to bear aloft the standard of correct speech, and to make a constant appeal to the public ear in behalf of pure and refined enunciation.

To Messrs. Howard and Gillette are conceded the best plays that America has produced. "Secret Service" is pointed out as the high-water mark of our playwriting; it is, so to speak, the Hamlet of American dramatic literature. The author is encouraged to believe that "A better day for the drama and the theatre is sure to dawn. The actors are readier than the public for a change to nobler conditions; and the public, now learning to demand of and for itself the best things in many departments of life, will not always rest content with conditions that encourage mediocrity in that Theatre upon which it depends for the larger part of its entertainment." The remedy that he has in mind for these conditions is an endowed theatre, which he suggests, prophetically, will become a reality within a few years. It is a pessimistic rather than an optimistic view which Mr. Clapp takes of prevailing theatrical conditions in this country; yet he does not sum up conditions completely and concisely, giving causes and pointing out remedies. We might add that one cause for the failure of any drama of recent years to rise above the general level may be found, absurd as it may appear, in the close intercourse maintained between different countries. To-day, as a quarter of a century ago, the French play is not merely a model, but is actually the basis of a large proportion of the dramatic literature of the time. The result is an influence exerted upon the writers of other countries which is gradually destructive of all originality.

Among other subjects treated are "Spectacle, Farce, Melodrama, and Minstrelsy Fifty Years Ago," "The Isolation of Actors," and "Actual

and Ideal Training for the Stage." Mr. Clapp's judgments are in the main remarkably just and true; the work is notably free from that extravagant laudation which marks the 'prentice hand. The author's style, though perhaps somewhat too conscious, does not reflect the influence of daily newspaper work, and betokens an untainted reverence for all that is true and best in dramatic art.

INGRAM A. PYLE.

RECENT FICTION.*

The tendency of the English novel to take the form of biography has always been marked, although the imaginative nature of the writing is usually apparent, except in the case of such an extraordinary realist as Defoe. But Mr. Montgomery Carmichael has just produced a work of fiction which it would be difficult, from internal evidence alone, to exclude from the category of actual biography. It is entitled "The Life of John William Walshe, F.S.A.," and reads, from introduction to closing chapter, as if it were in very fact the veritable record of a man's career. What could be more convincing than such a prefatory statement as the following: "The will of my friend Philip Walshe has put me in possession of a large and extraordinary collection of valuable MSS., and has at the same time laid on me a task of no little delicacy and difficulty. These MSS. are the voluminous works of his father, the late Mr. John William Walshe, F.S.A., who died on the 2nd July, 1900, aged sixty-three, at Assisi, in Umbria, where he had passed the latter half of his life. Mr. Walshe was well known to scholars as perhaps the greatest living authority on matters Franciscan; otherwise he had practically no fame." This statement is followed by a minute description of the manuscripts in question, with historical and bibliographical notes, and an account of how the editor has dealt with them in preparing the present "Life," together with his plans for further publication. It takes some time to realize that this is all an elaborate piece of mystification, and to recall the fact that the name of Walshe does not figure in any actual list of Franciscan scholars, living or dead. The present imaginary biography is offered to us as the work of the son, Philip Walshe, who survived his father long enough to prepare it, but not long enough to arrange for the publication of the memoir or of the works themselves. Having said this much by way of explanation, we may now speak briefly of the memoir itself. It is, in substance, the story of a saint, whose instincts from boyhood impelled him to the spiritual life, who groped his way out of the sordid middle-class commercialism of his early English environment into what proved to him the clear light and perfect happiness of the Catholic Church. He made his way to Italy while a young man, entered the household of a Catholic English nobleman residing at Lucca, there received the faith, married the daughter of the house, and succeeded to its traditions. Attracted in middle life to the history of St. Francis, he removed to Assisi, became a tertiary of the Franciscan order, and died in the fulness of time, "of the love of God," as the memoir simply affirms. In all this there is little to attract the ordinary reader of novels, who may as well be warned at once that here is no book for him. But to the more serious reader the book has many things to offer. In the first place, it offers a psychological study of marvellous delicacy, such a study as may be found elsewhere only in the "Lives of the Saints" or in the history of the mystics. This alone should distinguish the work; but we may say in addition that it is written in a style at once simple, strong, and beautiful, that it makes throughout the scholar's appeal to the scholar, and that, with no more than an occasional hint of the controversial spirit, it portrays the great historic church, not the church of an ignorant peasantry led by a hardly less ignorant priesthood, but the church which Newman found irresistible in its claims, and to which Joseph De Maistre gave the rapturous allegiance of his powerful intelligence.

Our experience with the novels of "Benjamin Swift" has been such that, with all his skill and penetration, we think of him as a writer who is unnecessarily and perversely disagreeable. It is therefore something of a surprise to find that "The Game of Love" is not founded upon the sort of

* THE LIFE OF JOHN WILLIAM WALSHE, F.S.A. Edited, with an introduction, by Montgomery Carmichael. New York: E. P. Dutton & Co.

THE GAME OF LOVE. By Benjamin Swift. New York: Charles Scribner's Sons.

SPINDLE AND PLOUGH. By Mrs. Henry Dudeney. New York: Dodd, Mead & Co.

THE WAY OF ESCAPE. By Graham Travers (Margaret Todd, M.D.). New York: D. Appleton & Co.

ANGELOT. A Story of the First Empire. By Eleanor C. Price. New York: Thomas Y. Crowell & Co.

SONS OF THE SWORD. A Romance of the Peninsular War. By Margaret L. Woods. New York: McClure, Phillips & Co.

THE HOUSE DIVIDED. By H. B. Marriott Watson. New York: Harper & Brothers.

SARITA, THE CARLIST. By Arthur W. Marchmont. New York: Frederick A. Stokes Co.

THE LADY PARAMOUNT. By Henry Harland. New York: John Lane.

MLLE. FOUCHETTE. By Charles Theodore Murray. Philadelphia: The J. B. Lippincott Co.

BYLOW HILL. By George W. Cable. New York: Charles Scribner's Sons.

THE COURAGE OF CONVICTION. By T. R. Sullivan. New York: Charles Scribner's Sons.

THE RESCUE. By Anne Douglas Sedgwick. New York: The Century Co.

MR. WHITMAN. A Story of the Brigands. By Elisabeth Pullen. Boston: Lothrop Publishing Co.

PHILIP LONGSTRETH. By Marie Van Vorst. New York: Harper & Brothers.

THE WASHINGTONIANS. By Pauline Bradford Mackie. Boston: L. C. Page & Co.

unpleasant conception in which he has hitherto delighted, but is simply a well-arranged story of normal human character, as far as the chief actors are concerned. There is a professional pickpocket, to be sure, whom we encounter in the opening pages, not without some apprehension that he may figure as the hero; there is also a physician who becomes a criminal for the sake of science and love combined, and there is a miser of the conventional sort. But these are minor characters, although their fate is closely interwoven with the plot. The main interest is of a healthy human sort, and is surprisingly well sustained. The final disentanglement of all the complications requires a rather breathless hurrying from point to point, and might profitably have been elaborated. The novelist is as brilliant as ever in his use of epigram or incisive comment, and his humor, which rarely fails him when needed, is thoroughly enjoyable.

"Spindle and Plough," by Mrs. Henry Dudeney, is a novel upon which it is possible to bestow almost unqualified praise. The earlier books of this powerful writer have been marred by her insistence upon a realism so brutal and squalid as to produce a marked sense of repulsion, tending to obscure the really fine qualities of her work. In "Spindle and Plough" there is still realism and to spare, but either the nature of the theme or the writer's improvement in taste has spared us the repulsive sort of detail in which "The Maternity of Harriott Wicken" abounded, and leaves the reader free to express his unrestrained admiration. Mrs. Dudeney's heroine this time is Shalisha Pilgrim, a woman of primitive and passionate nature, absolutely unworldly, and instinctively abhorrent of every manifestation of vulgarity or vice. This fine, frank, open-air creature takes a deep delight — a wholesome and not a sentimental delight — in contact with nature, and has found in her professional training as a landscape gardener the very resource that she most needs. Contrasted with her we have three other persons, — her widowed mother, a vain and silly person to whom anything but petty and childish views of life are impossible; her employer, whom nature might have made a gentleman had he not become hopelessly sophisticated by the influences of an artificial society; and the mean-natured, doll-faced creature whom he marries after Shalisha has contemptuously rejected his overtures. Then there is another person, a rustic named Felix Rule, who seems to be a good deal of a man until unexpected good luck develops a streak of vulgarity in his nature, making Shalisha wonder how she could ever have been attracted to him. Later in the story, when the mother has eloped with a pursy and altogether obnoxious tradesman, when the gentleman and the shallow little schemer have plunged into the misery of marriage, and when Shalisha herself, growing old, begins to realize that something is lacking in her life, Felix Rule reappears, humiliated by the loss of his money, and finds to his surprise that in this dejected guise he makes a real appeal to the sympathies of the woman whom he had formerly sought to win by the offer of a social position and a life of idleness. Amid all these changing scenes and searching tests, the character of the heroine rings true, and grows nobler and finer with every year. Her scorn for the petty vanities of those about her is tempered by a large and sympathetic tolerance for their weakness, and she ever renews her own strength at the primal sources. Finally, she becomes the possessor of the estate and the garden that she so passionately loves, and the human emotions, so long repressed, find satisfaction in the companionship of the chastened Felix Rule. We have said nothing of the quiet but pervasive humor of this book, nothing of its skilful management of plot and incident, nothing of its unaffected and striking style. It is just such a book as we have hoped that Mrs. Dudeney would some day write, just such a book as we knew she had it within her power to write. The similarity of this work to the most characteristic work of Mr. Hardy is likely to be insisted upon overmuch, but is still fairly obvious, and should not be left unmentioned.

"The Way of Escape" is a novel that opens brightly in the south of France. A young medical student from Edinburgh, engaged to a worthy young woman of that city, has sought the shores of the Mediterranean for rest and relaxation. He meets a vivacious French-English maiden, promptly falls in love with her, and the consequences, as we do not even surmise at the time but learn only long afterwards, are of the most serious character. Called home by duty, as it seems, he wrestles with his memories for a time, then marries, tries to forget the girl whom he has wronged, and degenerates into a successful and fashionable practitioner. He has his reward, for his wife develops a taste for distributing tracts and leading prayer-meetings. Meanwhile the heroine, after a brave struggle with her sufferings, shapes for herself a serviceable career, first as a governess, then as the guardian and protector of four children, her half-sisters, thrown upon the world by the death of their mother. It is with the development of the heroine's character, under this pressure, that the story is chiefly concerned. It would be a good story were it not dominated by a hectic religiosity. The old worn theme of the pride of the intellect and its fall, of the need of something upon which to lean in time of trouble, is brought into action with the usual morbid emphasis, until we discover that we have been reading a sort of Sunday-school story all the time, and not a serious work of fiction.

Miss Eleanor C. Price is the author of an agreeable and carefully-studied story called "Angelot." It is a tale of the First Empire, and has to do with the Angevin *Chouannerie*. The period is that of the Emperor's prime, when he was the undisputed master of France, and when conspiracy was eagerly sought out by the agents of the ruler and relentlessly punished. The various types of the period are portrayed, — the irreconcilable royalist, the

time-serving adherent of the new *régime*, the police spy, and the soldier of the Empire. The latter is a vulgar and brutal person of low birth, who seeks to force a marriage with a daughter of the aristocracy. Angelot, being the favored suitor, as far as the heroine is concerned, becomes a thorn in the general's flesh, and is made the victim of much persecution. True love triumphs in the end, to the discomfiture of the general, and all ends happily. The story is not particularly stirring, but it is pleasantly told, and reveals a close acquaintance with the scenes and the society which it seeks to depict.

A story of very different type, and much more nearly related to literature, is the "Sons of the Sword," by Mrs. Margaret L. Woods. This also is a Napoleonic romance, with a scene laid in Spain during the struggle for the conquest of the Peninsula, and the Emperor himself plays a conspicuous part. He is portrayed with an art which does not spare the despicable aspects of his nature, yet which does not grudge him the possession of some of the nobler traits of character. The heroine is an Irish refugee, with whom one of Napoleon's favorite officers seeks at first to have sport, and ends by becoming the serious lover. Presented to us at the outset in a disagreeable light, we undergo, together with the heroine, a gradual change of feeling toward him, until at last he appears as an acceptable hero through the display of courage and self-sacrificing devotion. There really seems to be no need that he should die in the last chapter, and it is not easy to forgive the author for thus disposing of him. The book contains many vivid scenes of battles, and forced marches, and quarrels between the French soldiers and the infuriated Spanish peasantry. Some of these scenes are extraordinarily well done, and the whole romance is one of deep and sustained interest.

Mr. Marriot Watson has the happy faculty of combining invention with style. The style may be described as simplified Meredithian, and one must acquire the taste for it; but style of any kind is so rare in the romance of adventure that we must not be too critical. "The House Divided" may certainly boast of a distinguished manner, and is, besides, a story of quite thrilling interest. It is placed in the eighteenth century, a period which the author knows well, and the scene is the southern coast of England. The hero comes from Vermont, upon advices from his lawyer, to lay claim to an estate which is held by the Earl of Deverill, a nobleman of the swearing and sporting type, who fears neither God nor the devil, and who is outspoken to the point of the coarsest brutality. He lays various plots for the ruin of the claimant; and, these failing him, provokes a personal encounter in which he slays his opponent, only to learn that the man whom he has slain is in reality his own son, instead of being the son of his hated old-time rival. The love scenes in this remarkable romance have a tender beauty which more than suggests the magic of the great novelist who has obviously been the author's exemplar. Mr. Marriott Watson is exceptionally happy in his portraiture of women, and nothing could easily be finer than the contrasted types of the virginal heroine and the passionate woman of the world whose jealousy brings about the tragic ending.

Of style, the romances of Mr. Marchmont are guiltless; and it is upon invention alone that he depends for his effects. They are usually well-contrived from the theatrical point of view, and the latest novel of this ingenious writer is quite as good as its several predecessors. The historical background of "Sarita, the Carlist," is not of the imaginary "Zenda" sort, but is furnished forth by recent happenings in Spain. The time is the very eve of the late war, and the assassination of Cánovas is reproduced in the assassination of the Minister Quesada, who is the evil genius of the story. The Queen Regent and the young King also figure, and the central episode is the thwarting of a Carlist plot for the abduction of the latter. This makes the third novel of Carlist intrigue that we have read within the past few months.

In the advertising pages of "My Lady Paramount" we are confronted with some words of our own concerning one of Mr. Harland's earlier books, to the effect that the author "has not gone to the school of the best Frenchmen in vain, and has at last shown himself capable of workmanship so delicate that we have not the heart to say aught but praise concerning it." Consistency is too fair a jewel to be purposely flawed, and we are thus under bonds, as it were, to say nice things about Mr. Harland's latest book. The task is, fortunately, not a strain upon the conscience, for "My Lady Paramount" deserves to have nice things said about it. As a comedy of sentiment and as a breathless love-story, it is charmingly exciting from beginning to end. It coruscates with cleverness, and its plot, albeit fantastic, lends itself admirably to the writer's stylistic purposes. There is a jester of whom we grow slightly weary, but both hero and heroine are all that the heart could wish. The former is an English gentleman with certain hereditary rights in a petty Italian island state. The heroine is in actual possession, for the legitimate heir has been dispossessed as a consequence of the political revolution by which United Italy was wrought. But the heroine has both a conscience and a romantic imagination, which together lead her to the escapade of an incognito trip to England, where she meets her cousin, and deliberately plots to make him fall in love with her. He proves the most willing of victims, and all conflicting claims are in the end thus reconciled. Our sympathies, as far as history is concerned, have to be enlisted upon the wrong or reactionary side, which in this, as in so many other romantic instances, is given a sort of artistic rehabilitation. It is like the Stuart case in English history: the wrong side is the picturesque one, and gets much the best of it at the hands of the story-tellers.

"Mlle. Fouchette" is so good a novel in some respects that it is a pity it could not be a better one in others. It is the story of a rag-picker's foundling who becomes, successively, an inmate of the Bon Pasteur, a Parisian *moucharde*, an artist's model, and a conspicuous figure in the free-and-easy life of the Quarter. It is not quite Murger's Bohême over again, which would be quite impossible at this later date, but it offers an approach to that portrayal of an irresponsible and *insouciant* society. The later chapters deal with the recent time when the Parisian air was charged with Dreyfusard electricity, and when revolutions were every day incipient. Fouchette is a bright and winsome young woman, with finer qualities of mind and heart than her circumstances would lead one to expect. We come near to shedding a tear when, at the end, the man whom she loves, and whose guardian angel she has been, remains all unsuspecting of her devotion, makes a happy marriage with a colorless young woman in whom we cannot take the least interest, and leaves Fouchette no refuge but the convent. Mr. Charles Theodore Murray is the writer of this entertaining and well-informed novel. He leaves numerous things unexplained or insufficiently accounted for, but the main thread of his narrative is kept pretty steadily in hand.

Mr. Cable's "Bylow Hill" has the dimensions of a novelette, and, within its limits, accomplishes the portrayal of a group of half a dozen people in their mutual relations. The scene is a New England town, and the issue is made tragic by a mistaken marriage and an insanely jealous husband. Somehow we feel that Mr. Cable has never become quite acclimated to his Northern home, and, with all the delicacy of his literary art, we miss in this story the vital glow and the variety of his earlier work. He has never had the gift of lucid exposition, and, even when working on so reduced a scale as the present one, he contrives to puzzle us not a little in our effort to differentiate his characters and understand their motives. The story may be read with satisfaction in its grace of manner and subtlety of analysis, but will add nothing to the author's reputation.

"The Courage of Conviction," by Mr. T. R. Sullivan, is a novel of New York life. It is based upon familiar themes, — the woman who marries without love, and the man who is tempted by material rewards to forsake the higher calling which nature has planned for him. Both come to grief, as is just, and afterwards contrive to patch up, after a fashion, the lives that their mistaken choice has marred. There is far too much of moralizing in this work, and not nearly enough of narrative. It is very well devised, and carefully written, but cannot be credited with either distinction or absorbing interest.

The republication of two earlier novels, and the appearance of a new one, "The Rescue," calls marked attention to the work of Miss Anne Douglas Sedgwick, who appears to be a writer of exceptional merit. "The Rescue" is a novel which, first of all, has distinction of style, a quality in which it suggests the fine and subtle art of Mrs. Wharton. It is the simple story of the tragedy of a woman's soul. Her life seemingly wrecked by an unhappy marriage, the heroine is early left a widow with a single child. The degradation of her term of forced companionship with the selfish and vulgar man whom she has called husband has so wounded her pride that, when his death frees her, the very springs of happiness seem to have been dried up forever, and she faces a dreary future which offers no promise of cheer. Her mistake appears irreparable, and she accepts the penalty with dignity and strength of spirit. Some score of years later, a man much younger than herself chances upon an old photograph, learns something of her history, and deliberately seeks her out in the belief that his own happiness is destined to be bound up with hers. The situation thus created is clearly unnatural, and it would take more than Miss Sedgwick's art to make us enter into it with complete sympathy. That we become as interested as we do is no small tribute to her achievement. The tragedy of the situation is not wholly retrospective, for the daughter of this woman is a constant reminder of the past. This daughter has inherited her father's character rather than her mother's, and as one mean or vicious trait after another becomes revealed, the mother has a bitter struggle between duty toward her child and repulsion for the hereditary endowment which no amount of careful training seems able to modify. In the end, the daughter sinks to her natural level, and the mother accepts the eagerly proffered love of the man who has restored a sort of happiness, albeit much chastened, to her existence. The whole story is told with admirable incisiveness and colored by the exhibition of deep but duly restrained emotion. Its psychological truthfulness is as apparent as its sincerity, and it is an example of success attained by strictly legitimate means.

Mrs. Elisabeth Pullen (formerly Cavazza) will be pleasantly remembered as the author of certain charming stories of Southern Italy, in which the shrewd humor of a keen American observer was made to react upon an intimate knowledge of Italian life and character. But these stories hardly prepared us for the delightfully whimsical narrative of adventure called "Mr. Whitman," with which Mrs. Pullen has now broken a long silence. It is a story of brigands, as the title-page avers, but of brigands that belong to the category of Mr. Stockton's pirates, and that seem to have stepped directly from the opera bouffe stage. This suggestion of the story-teller whom we have so recently lost is inevitable, not only because his name is constantly brought to mind by Mrs. Pullen's arrangement of incidents, but also because of the striking similarity of design in the cases of the leading figures of Mr. Stockton's last book and the one now under consideration. For Mr. Whitman, like Captain Bonnet, is a man of dual soul. To the outward observer, both are staid, prosaic, and

altogether respectable members of society, engaged in commercial life, and seemingly quite guiltless of a romantic inspiration. But Captain Bonnet, as we know, was a pirate at heart, and became one in fact when the opportunity offered; and so Mr. Whitman, when he realized his long-cherished dream of visiting Italy, and having taken the journey, fell into the hands of the brigands, found himself quite at home, and rising to the situation, became a brigand chieftain himself. How he captivated his captors, how they acclaimed him as their leader, how he drew up a constitution for the band on strictly business principles, and how he superintended their operations in the interest of good management and fair dealing, — how he did all these things, and others, makes a long story, which is inimitably told by Mrs. Pullen. Of course the story could not end with things in this shape, and so we are told finally how Mr. Whitman obtains amnesty for his fellow-robbers, and for himself a charming Italian wife. In all this there is the best of entertainment and innocent excitement, for which the author deserves and shall have our heartiest thanks.

The young man of wealth who devotes himself, in spite of family opposition, to the amelioration of industrial conditions has become a somewhat familiar figure of late in our popular fiction. The usual upshot is that his well-intentioned efforts meet with ingratitude, that he unchains forces that he cannot control, and that he abandons the experiment a sadder and wiser man than when he entered upon it. The hero of "Philip Longstreth" is such a reformer, but his career does not follow the usual course. His efforts are actually appreciated by their beneficiaries, and he really does succeed in creating a relation of mutual helpfulness and service between himself and the employes of his factory. So much for the sociological side of the story. On the sentimental side, he is in love with two women, one of his own class, the other an operative. We are left in doubt until the very end as to which of the two is to become his wife. When convention triumphs over sentiment we are rather disappointed, because the factory girl is the more attractive of the two women. Miss Marie Van Vorst is the author of this novel, which has so many faults that we lack the space in which to particularize.

"The Washingtonians," by Miss Pauline Bradford Mackie (Mrs. Herbert Hopkins), is a novel of the Capital during the last year of the Civil War. To a certain extent, it is a novel *à clef*, for besides the figure of the President we have unmistakable portraits of Secretary Chase and his brilliant daughter, and very likely others not so readily recognizable. The misguided effort of the Secretary to become Lincoln's successor, abetted by his ambitious daughter, affords the substance of the plot, which is well-managed, and betrays besides a considerable knowledge of social and political Washington in the sixties. The story ends with the news from Ohio declaring that the convention has given a majority for the President. Mrs. Hopkins is always a pleasing writer, and her presentation of the heroine is an excellent piece of firm and distinct characterization.

WILLIAM MORTON PAYNE.

NOTES ON NOVELS.

The Pennyroyal District in Kentucky ventures to look down upon the Blue Grass Region of that favored commonwealth, having been settled by officers of the Continental army on grants from the parent State of Virginia. Here Mrs. Nancy Huston Banks places the scene of her serene and delightful story of "Oldfield" (Macmillan), certain from its name, characters, and treatment to remind the reader of "Cranford." Little Miss Judy Bramwell will serve as a type of new-world gentlewoman, drawn as her portrait is with a loving care and a tenderness that make it very real. Being a Kentucky story it is inevitable that there should be something in the nature of a blood feud in its pages. With great good sense, Mrs. Banks has turned this remnant of savagery the other way around, and the dramatic climax of the book comes with the refusal of a wise judge upon the bench to undertake the miserable business of personal vengeance. Everywhere the story shows signs of deliberation, of writing for love of the art of writing, and of a large and kindly interest in humanity.

Short stories bound up into a volume are becoming rare in these days, hardly one such book appearing to a score containing extended novels. Even so good a collection as Mr. Richard Harding Davis has made bears the title of the first of the five tales which comprise its content without qualifying phrase, and it comes into the world as "Ranson's Folly" (Scribner). The stories are various — one of the army, one of a dog, one of the newspaper world, one of love abroad, and one in quite the manner of Stevenson's "New Arabian Nights." All are workmanlike, all are interesting, and they have the unquestionable advantage of being written purely to afford amusement, and not in the least for edification. Gathered as they are from the pages of the magazines in which they have appeared, they are doubtless already familiar to many readers; but they lose nothing by being placed in apposition here.

Wales is a country so far from the beaten track of travel, so remote from the bustle of modern life as practiced in the great world, that Mr. Allen Raine, who writes "A Welsh Witch" (Appleton) as his sixth or seventh story of the Principality, poses before the reader as a discoverer. His heroine, as the name indicates, is of no common type, — a child of the people, with gypsy blood to send her heart beating with that of nature, one who is regarded by her conventional neighbors with superstitious awe. Apart from this figure, and that of her distressfully drunken father, the story is idyllic in its cast, working out a pretty though interrupted romance with much skill. Those who have followed Mr. Raine's work from the beginning will find little difficulty in understanding the numerous Cymric words and phrases with which it is sprinkled; others may be

troubled by this too obvious device to add the impression of locality.

Writing out of an extended experience and clearly within its bounds, Miss Clara Morris has drawn such a picture of the American stage in "A Pasteboard Crown" (Scribner) as must shock more than one of her admirers. Her heroine is a girl of family and breeding, her hero an actor-manager in the best repute; yet the girl goes altogether wrong with her patron, and the man is shown to be conscienceless in art and morals both. The story is unquestionably disagreeable, from the moment of the girl's downfall until the tragic close, though redeemed in part by her sister's happy marriage and motherhood. The fourth of Miss Morris's published works, it shows well-defined dissimilarities in manner from its predecessors, many more than its being a first continuous novel demand. Heretofore the reader has been able to trace resemblances between the author's histrionic art and her literary art, finding in both a characteristic crudity and power. In this work there is a finish largely lacking before, with a sense of proportion and a broader knowledge that give it distinction.

Mr. Harry Leon Wilson, the author of "The Spenders, a Tale of the Third Generation" (Lothrop), was born in Illinois, and has divided his adult life between Nebraska and New York. His very readable romance shows a wide knowledge of both eastern and western America, the scenes alternating between the mountains and the Atlantic coast. The theme is an attractive one, most of the book being given up to an account of the manner in which the widow of a Western capitalist passes a season in New York with her son and daughter, the three making money fly and extracting all the merriment possible out of a frivolous and dissipated life; and though the mother is given to charitable deeds for a share of her expenditure, a certain lack of sensibility, noticeable throughout the narrative, places her on the same level as her children. The grandfather of these persons is the most striking figure in the book and the *deus ex machinâ* who eventually rescues the boy and puts him in the way of redemption, but only through hard work in the money-getting world. The pictures, by Mrs. O'Neill Latham, are admirably illustrative of the spirit of the book, — a sympathy explicable, perhaps, by her recent marriage to the author.

Mr. Barry Pain is a maker of excellent fun, and his ingenious tale of "The One Before" (Scribner) the best of light reading. A magic ring, eagerly sought for by an Oriental owner throughout the story, has the power to confer upon its wearer the character of the person who had worn it just before. The ring makes several instructive shifts under Mr. Pain's skilful direction, but the most important one places it, fresh from the hand of a professional lion-tamer, on the finger of a wife subjected to the exactions of a petty domestic tyrant. The change in the relative positions of the couple after the magic becomes efficacious is as pleasant as it is instructive. To this character drawing is added the zest of a search for the missing jewel, conducted by a rather discordant family of London Jews. In these, as in the Gentiles of the book, Mr. Pain has a genius for searching out and exploiting weaknesses and foibles, leaving the story laughworthy throughout, even in the course of true love which trickles through it.

One whirl of the revolutionary wheel in some South American Republic gives Miss Margery Williams the material for her novelette of "The Late Returning" (Macmillan), a tropical passion of the revolutionary leader for the favorite of the chief executive against whom he conspires lending the other element of romance. The narrative is in good part from the mouths of newspaper men from these United States, young fellows who are conducting a daily journal in the capital of the unnamed country under difficulties largely exotic. The book is brief, but filled with matter, and shows a skill in handling that promises still better work in the future. It will certainly interest its readers, even in hot weather.

Mr. Frederick Trevor Hill's story of "The Minority" (Stokes) is one of commercial chicanery for the most part, dealing with great industrial combinations, labor difficulties, speculations on the Stock Exchange, and other similar components of our present civilization. The principal character is a young man who has inherited a large manufacturing business, and feels a sentimental and somewhat patronizing obligation toward his working people. This sentiment dissipates itself rapidly when they show their readiness to strike, though it is really the commercial rivals of the concern who instigate the workmen's demands. The villain of the book is the father of the heroine, and his putting her in the young manufacturer's way to aid him in getting the better of the young man financially leads to the eventual happiness of both. The treatment tends more to realism than to optimism, but it is no bad picture of the times.

It would be doing a serious injustice to everyone concerned to call the titular character of Mr. Will N. Harben's "Abner Daniel" (Harper) a southern "David Harum." The story does not ramble, but presents a clear picture of life in Georgia, setting forth the manner in which a speculator in timber-land is allowed to realize a comfortable fortune by various devices admitted in the world of commerce, but for the most part far more expedient than commendable. In the several transactions the bachelor uncle, Abner, plays the part of a chorus, while others take the more active parts until the climax. In this Abner has a full share, however much he is overshadowed elsewhere. We like to think of the South as a part of America not yet commercialized, and Mr. Harben is by no means convincing, though always interesting and doubtless correct, in showing the part such speculations play in its development, both material and intellectual.

"Hearts Courageous" (Bowen-Merrill) is a great improvement in every respect upon the former books of Miss Hallie Erminie Rives, being a well worked out romance of the American Revolution. The leading part is played by a French nobleman, an emissary of Louis XVI. sent to America to report to his royal master on the condition of the colonies in respect of their revolt against British rule. By a device neither original nor shop-worn, he is made to appear as an impostor masquerading in his own personality, and held by the British to be in their employ. The resulting situations are filled with excitement, complicated by the love the Frenchman has awakened in a patriotic Virginia girl of fine family. Many of the leading characters of the period come into the argument at one time or another. The chief fault of the book is the obviousness of the Frenchman's disguise; though this will but little trouble an inexperienced reader.

Another romance of the Revolution is Mr. James Eugene Farmer's "Brinton Eliot: From Yale to Yorktown" (Macmillan). The book opens with a fairly well realized description of Yale College just before New

England revolted openly, with Nathan Hale, and many another contributor to our national independence of lesser note, as undergraduates in that time-honored institution of learning. The poet Freneau appears also, and is made to compose some of his stinging satires on British misrule for Mr. Farmer's pages. Throughout the work appears as a praiseworthy attempt to show the obligations of the fathers of the Republic to the men of Yale; but the manner is rather that of an amateur than of an accomplished writer of fiction. Yet the faults are chiefly those of a first novel, and Mr. Farmer has all the world before him when he chooses a topic not so limited in its scope.

With the frank intention to preach peace as one of the essentials of Christianity, "Edna Lyall" (Miss Ada Ellen Bayly) has taken for her latest novel the title of "The Hinderers" (Longmans), from the woe pronounced by Jesus upon the lawyers, — "Them that were entering in ye hindered," — and both her hero and heroine stand against the mania for conquest and aggrandizement which has dominated Great Britain since the beginning of hostilities in South Africa. With so insistent a theme, it is inevitable that the literary art of the book must suffer; yet it is a word spoken in season, even though the war itself has ceased. For the rest, the story is one of English fashionable life, with the frivolity and self-seeking of the upper middle classes in abrupt contrast with the lives of a few highly principled men and women.

A new edition of Mr. Clive Holland's "My Japanese Wife" (Stokes) attests the popularity of that pleasing account of the failure of a delightful little girl of Nippon to adapt herself to British ways when taken by her fond husband to his home. Mr. Holland has rewritten a few passages in the book without changing its purport or interest, and new pictures have been made for it. These, while endeavoring to realize Japanese methods, go only half way, and the result is not altogether satisfactory.

The misunderstandings of a married pair afford the nucleus around which Mr. W. E. Norris has framed "The Credit of the County" (Appleton), a mildly realistic novel of English country life. A rather silly young girl is wedded by a man who makes too few allowances for her youth and lack of stability, and he is hardly to be blamed for holding that she shall be his wife in nothing but name after he has surprised her in the act of permitting a vapid youth of the neighborhood to kiss her. The head of a pushing and newly-rich family also witnesses the indiscretion, and shrewdly uses it as a lever to pry his way into the mildly aristocratic society thereabouts. The book is slight, though workmanlike, and will make acceptable summer reading.

Sara Jeannette Duncan (Mrs. Everard Cotes) may certainly be regarded as one likely to hold the scales even, in such a consideration of British and American social life as she depicts in "Those Delightful Americans" (Appleton). Born in Canada and accustomed to Americans from infancy, long a resident in India and well known in English society as well, she is admirably fitted to analyze the differences between lives so widely variant and yet so closely akin. She might perhaps be quarrelled with as having selected for her exemplars of American society the men and women and youth of a generation which had made its own fortunes, but if she had gone elsewhere her contrast between these people and her satisfied English aristocrats would have been less acute and by no means so amusing. The episode of the elderly woman of vast wealth who prefers to attend to her own housekeeping in a palace on the Hudson River, and finds herself confronted with a genuine English butler secured for her by her old-country friends, is delicious. Miss Duncan's sympathies, too, are evidently with the Americans in most respects; though the book is so artfully contrived that her English readers will probably consider the reverse to be her intention.

Mr. Orr Kenyon assists his readers by setting forth the aims of his "Amor Victor" (Stokes) in a "Note Explanatory" which he prints at the end of the volume, and prefixes a "Note Prefatory" to ask that the explanatory note be read both "before and after taking" in the body of the story. These aims are high, it is hardly needful to remark, but they are imperfectly realized. The sufferings of the early Christians in the reign of Tiberius are rather lost sight of, so near a demigod is the protagonist, who himself loses sight of his baptism by the Beloved Apostle from time to time. The scenes in the arena of the Coliseum at Rome are told with an evident love for vivid description, and the horrors come out in full force. But a large part of the concluding explanation might have been omitted to advantage.

The growth of a little Maine settlement to the stature of a fashionable sea-side resort is set forth in Mrs. Henrietta G. Rowe's "A Maid of Bar Harbor" (Little, Brown & Co.), and the "unearned increment" of the single-taxers plays no small part in developing the characters of the original residents, a brother going down to moral ruin, and a sister to comfort of both soul and body. This compensating effect of greed is one of the good things in the book, but its chief point lies in the manner in which the evolution of the little village is suggested from page to page. Mrs. Rowe has a real heroine, and has done wisely in selecting for the mate of so nice a girl the playmate of her childhood.

Though Mr. J. A. Altsheler introduces Tarleton and Morgan into "My Captive" (Appleton), and ends his narrative with the American victory at Cowpens, his situations are nowhere essentially those of the Revolutionary war, and the numerous captures and recaptures of the patriotic hero and Tory heroine, which make up the greater part of his story, are fairly assignable to any condition of partisan warfare in any country. It is a story of event, and not of character; yet the growth of love between the capturer and the captive, and the reversal now and again of the positions of the two, are not devoid of the power to hold attention.

Mr. E. L. Vincent is an optimist in politics, and the principal figure in his "Margaret Bowlby" (Lothrop) is a young miner who is able singlehanded to triumph over wrong and corruption in the legislature of no less a state than Pennsylvania. He does not do much himself, except to present an impregnable armor of righteousness to his adversaries at all times; yet this leads him to the governorship of the great commonwealth, in a manner that every reader must sincerely wish might be prophetic. From this statement it may be judged that the author is not deeply versed either in practical politics or in the history of the particular legislature he has chosen as the Augean stable for his Hercules to cleanse. Nor does he go far in the way of convincing his readers by the development of character. But as a counsel of perfection, the story makes very pleasant reading in these days of political degradation and dismay.

Two young men and one young woman, all Americans of the better class, form a sort of joint Robinson Crusoe in Mr. Charles L. Marsh's "Not on the Chart" (Stokes). One of them is an engineer, and the other a universally informed person so far as the two men are concerned, and it is inevitable that they should both fall in love with the young woman. The ensuing rivalry and its results are well brought out and never fail of interest. The great strain on the probabilities lies in the astonishing amount of knowledge of everything possessed by the unsuccessful lover, — yet there is precedent and to spare in other and earlier tales of castaways upon desert islands.

Mrs. Sheppard Stevens has drawn extensively on the history of the city of St. Louis at the beginning of the last century for her novel "In the Eagle's Talon" (Little, Brown & Co.). The simple and primitive life of the French residents is soon exchanged, however, for the whirl of Paris under the First Consul, and the dramatic climax is interwoven with the making of the treaty by which France ceded the territory of Louisiana. Mrs. Stevens has left several loose ends in her book, which is rather unevenly written.

Mr. R. H. Davis records, in one of his short stories, that a great British statesman found his best recreation in reading detective stories. Many another must confess a sly fondness for this sort of pastime, — a demand which cannot, after all, be very great or it is to be presumed that more such stories would be written. Mr. A. W. Marchmont, in "Miser Hoadley's Secret" (New Amsterdam Book Co.), tells a very good one, in which the chief character leads a double life, and the mystery depends upon strong resemblances between two criminals implicated. An oversight on the author's part leaves some valuable jewels in the hands of one of the villains, and quite unaccounted for; and the heroine is somewhat too manly, and the hero a trifle ladylike. Yet it is one of the best recent stories of its kind, and can be depended upon for keeping its readers awake.

The demand for stories of animals, and nature stories in general, has been rather marked of late. Miss Ellen Velvin, F.Z.S., is well equipped for the task she undertakes in "Rataplan, a Rogue Elephant, and Other Stories" (Altemus). A scientific knowledge of the habits of the fifteen beasts and one bird which enter into her scheme results in much information pleasantly concealed for younger readers; and there are hints at the broader democracy that includes all created things in its scope, the rights of pets under children's domination, and of the better side of the nature of our humbler kinsfolk. The numerous illustrations in color, by Mr. Gustave Verbeck, add greatly to the attractiveness of the volume, which will make an excellent gift at any time of the year for young and growing people.

The ability to write vividly and well enables Mr. William Stearns Davis to succeed where so many have failed, in writing a novel out of ancient sacred and profane history commingled. His last novel, "Belshazzar, a Tale of the Fall of Babylon" (Doubleday, Page & Co.), embodies a considerable amount of learning, much of the latest knowledge of the Assyriologists finding place in his narrative, though in its main facts it follows rather the book of Daniel. Some of this knowledge is not fully realized, and there is a general lack of psychical distinction between the oriental characters utilized, making it a story of event rather than of development. Still, it is a stirring romance, Daniel and the Prophet of the Captivity, the second Isaiah, playing a great part in the development of the plot. One fault is the insistent use of quotation marks to indicate certain technicalities of Assyriological study, a practice seriously interfering with the book's verisimilitude. Nor is the enormous antiquity of Mesopotamian civilization sufficiently insisted upon.

The themes of the ten transcripts from metropolitan life that make up Miss Elizabeth G. Jordan's "Tales of Destiny" (Harper) are invariably on the tragical side of life, redeemed in most instances by a feeling of sympathetic humanity which may be taken for humor in its better sense. Those who recall Miss Jordan's "Tales of the City Room" will find several stories from the same source here, while the milder and more serene "Tales of the Cloister" furnish no further inspiration, — an omission to be regretted. It is to be added, by way of compensation, that few books in general literature have appeared lately which contain so much morality, pure and undefiled, leading in occasional episodes to the absorption of the literary by the ethical interest. Miss Jordan is a keen observer and analyst, and it is to be hoped she will soon essay some fictional work of greater magnitude.

"Strangers at the Gate: Tales of Russian Jewry" (Jewish Publication Society of America) contains no fewer than eighteen episodes from a racial life left uninterpreted in American literature except for Mr. Samuel Gordon, the author of these and two or three similar collections. So far do his scenes and characters transcend ordinary Gentile experience that it is difficult to appreciate the real worth of his writing. So far from the oriental exaggeration which might well attach to these tales, there is everywhere a fine reserve and an indication of reserved strength which promise even better things than these vignettes from Jewish life in Russia — or Russian life in Jewry. There is material enough and to spare for such an author as Mr. Gordon in the Ghettos of the great American cities, and it is greatly to be desired that his attention should turn to this fertile field.

Mrs. Lucy Meacham Thruston's "A Girl of Virginia" (Little, Brown & Co.) is a well-conceived story of the University of Virginia, successfully embodying the academic life of one of the worthiest and most notable of American educational institutions. The contrast between the feeling of the modern commercial world and certain fine old Virginian traditions is admirably worked out. It is a great pity the text of this book could not have been more carefully revised, as to details of style and grammar.

It is hard to do justice to the book called "Mistress Dorothy of Haddon Hall" (Fenno), by a writer hitherto unknown, Mr. Henry Hastings. The title and selection of characters both trespass upon Mr. Charles Major's successful romance to an extent which makes confusion of the two almost inevitable. As the present story forces comparisons with its predecessor, it may be said at once that, quite apart from its lack of originality, it is in every way inferior. Mr. Hastings has all the faults of a novice, his historical holdings in the period he discusses are almost invisible, and his work is crude and unsatisfactory.

In her "Lafitte of Louisiana" (Little, Brown & Co.), Miss Mary Devereux has been as successful in the choice of a hero as was Mrs. Catherwood with Eleazar Williams in "Lazarre." Indeed, there are many curious parallels to be drawn between the "Pirate of the Gulf" and the pretender to the throne of France, so far

as their biographies and traditions which have grown up around them are concerned. One tradition in the present volume connects Jean Lafitte with the return of Napoleon from Elba; and of this Miss Devereux has wisely made the most. His exploits as a pirate and privateer are little detailed, as they are little known; but there is real disappointment in the author's failure to discuss at length Lafitte's splendid service at the battle of New Orleans, and to describe that notable victory, altogether too little known to the present generation. The book is long, and was evidently written in haste; but it is nowhere lacking in interest.

The eternal contrast between urban sophistication and rural simplicity, the former embodied in masculine and the latter in feminine form, lies at the bottom of Mr. William Henry Carson's "The Fool" (Dillingham). A grotesque character, whose uncomplimentary local soubriquet gives title to the book, is introduced by way of chorus to the characters, and as the general instrument of fate in bringing about the happiness of those concerned. The story is frequently amusing, though lacking in art as distinguished from artificiality.

Readers nowadays are no more to be contented with an ordinary love-affair in a book than amusement-seekers would be with an old-fashioned circus. Mrs. Ellen Olney Kirk's latest story for girls, "A Remedy for Love" (Houghton), enables the figure to be carried a step further; for she has three several heroes and as many heroines, — just as the Sells and Ringlings have three rings in their great tents. Two of the heroines are young girls, just "out" in society, and their lovers are "according," as they say in New England; but the third hero is no less a personage than the young girls' widowed papa. The book is full of cross-purposes, and all the amusement to be legitimately derived from surprises; and, while not a remarkable work in any respect, will make good reading for those whose age finds the topic engrossing.

"The Suitors of Yvonne" (Putnam) is Mr. Rafael Sabatini's contribution to the cause of the sword-and-cloak romance, with Cardinal Mazarin in the lurid background to lend historical verity to slashing fighting and intermittent but assiduous love-making. A ruffling gamester in fortunes sadly reduced; a maid of high birth and great expectations surpassing in beauty the houris of the Moslem paradise; a rival who is in every way suited for the maid, — given these, and the problem is presented for solution. It is romance of the best possible sort, — romance with the courage of its convictions, — and there is not a dull page for the reader to yawn over. The world owes a debt of gratitude to the inventor of this sort of literature, — much more, in truth, than to this latest exemplar of it, whose work was largely done for him by distant predecessors.

NOTES.

"The Book of Orchids," by Mr. W. H. White, is a new volume in Mr. John Lane's rapidly growing series of "Handbooks of Practical Gardening."

Messrs. John Wiley & Son publish a translation of Laplace's "Philosophical Essay on Probabilities," the work of Professors F. W. Truscott and F. L. Emery.

The Romanes Lecture for 1902 was given at Oxford on the seventh of June by Mr. James Bryce, who took for his subject "The Relations of the Advanced and the Backward Races of Mankind." This philosophical discussion of a peculiarly timely subject is now made available in pamphlet form by Mr. Henry Frowde, at the Oxford University Press.

"The Care of the Teeth," by Dr. Samuel A. Hopkins, is a small book, not exactly related to literature, but having a useful function. It is published by Messrs. D. Appleton & Co.

Messrs. Jennings & Pye are the publishers of "The Doctrines of the Methodist Episcopal Church in America," a work in two small volumes, compiled and edited by Dr. John J. Tigert.

"St. Luke," edited by Dr. M. R. Vincent, and "Daniel and the Minor Prophets," edited by Dr. R. Sinker, are the latest volumes of the "Temple Bible," as published by the J. B. Lippincott Co.

Miss Clara Tschudi's Life of Marie Antoinette, in the authorized translation of Mr. E. M. Cope, is published in a second edition by Messrs. E. P. Dutton & Co. The work is probably the best popular account of its subject to be had.

"The Poems of Schiller," translated by Mr. E. P. Arnold-Foster, are published by Messrs. Henry Holt & Co. The translation is painstaking but not distinguished, and it is difficult to understand for what public such a work is issued.

"The Unknown God," an essay by Sir Henry Thompson, is a booklet published by Messrs. Frederick Warne & Co. This striking essay was first published in "The Fortnightly Review" a few months ago, where it attracted much attention.

Mr. B. H. Blackwell, Oxford, is the publisher of "A Primer of Greek Constitutional History" by Mr. A. H. Walker. This book is based in part upon the larger work of Mr. Greenidge, and is specially planned for the needs of the English public-school boy.

A new edition, in a single volume, of the "Life and Letters of Lady Sarah Lennox," reviewed at length in THE DIAL for March 16 last, is published by Messrs. Charles Scribner's Sons. The text and illustrations are in all respects identical with the original edition in two volumes.

The New Amsterdam Book Co. have just published a neat three-volume reprint of the 1814 edition of the Lewis and Clark Journals. Portraits of the explorers and maps of their route add to the attractiveness of this edition, which is, however, simply a reprint without any modern scholarly apparatus.

The first number of "The Gulf States Historical Magazine," edited by Mr. Thomas M. Owen, and published at Montgomery, Alabama, presents a highly creditable appearance, and betokens anew the growing interest of the South in intellectual undertakings. The magazine will be issued six times a year, and the reputation of the editor as a student of Southern history offers a guaranty that the contents will be of value.

We have seldom seen a more tasteful or attractive catalogue than the one just sent us by Messrs. Alexander Denham & Co. of London, describing the books, manuscripts, autographs, and drawings for sale by that firm. Beautifully printed at the Chiswick Press, and illustrated with numerous reproductions of various sorts, it is a publication which the collector will delight in, and a model of its kind. The American agent for Messrs. Denham & Co. is Mr. E. A. Denham, New York.

We are glad to note the appearance of a new edition, with illustrations, of that sterling romance of Indian life in Oregon, "The Bridge of the Gods," by the late

F. H. Balch. The book was published a dozen years ago by Messrs. A. C. McClurg & Co., who issue the present reprint. It is a work of unusual strength and interest, and well deserves the success denoted by this attractive illustrated edition, which will be welcomed by old admirers of the book and should introduce it to a large circle of new ones. The eight full-page pictures by Mr. L. Maynard Dixon are strong portrayals of Indian life and character, well fitting the style and spirit of the book.

Topics in Leading Periodicals.

August, 1902.

Aeronaut, How I Became an. Santos-Dumont. *McClure.*
African Pygmies, The. Samuel P. Verner. *Atlantic.*
Balfour, Arthur J. A. Maurice Low. *Review of Reviews.*
Barnum, Showman and Humorist. Joel Benton. *Century.*
Bee, Wrath of the. M. Maeterlinck. *Harper.*
British Preferential Trade and Imperial Defense. *No. Am.*
Browning Tonic, The. Martha B. Dunn. *Atlantic.*
Carnegie, Constitution of. J. R. Perry. *No. American.*
Classics, Lineage of the. F. G. Kenyon. *Harper.*
Commercial Expansion, Continuation of Our. *World's Work.*
Consciousness, Problem of, in Biological Aspects. *Pop. Sci.*
Cuba, Industrial and Commercial Conditions in. *Rev. of Revs.*
Cuba's Claim upon the U. S. O. H. Platt. *No. American.*
Cuban Municipality, The. V. S. Clark. *Review of Reviews.*
Desert, The. Verner Z. Reed. *Atlantic.*
Duel, Effort to Abolish the. *North American.*
Earthquakes and Volcanoes. James F. Kemp. *Century.*
France's Touring Craftsmen, André Castaigne. *Harper.*
Georgia Governorship, The. *Review of Reviews.*
Hamilton's Mother, My Hunt for. G. Atherton. *No. Amer.*
Harte, Bret. H. C. Merwin. *Atlantic.*
Italy, August in. Edith Wharton. *Scribner.*
Labor, Organization of. Ray S. Baker. *World's Work.*
Marriage among Eminent Men. E. L. Thorndike. *Pop. Sci.*
Martinique and St. Vincent, A Geologist in. *Popular Science.*
Martinique Disaster, The. Very Rev. G. Parel. *Century.*
Mitchell, John. Lincoln Steffens. *McClure.*
Moonshiners at Home. Leonidas Hubbard, Jr. *Atlantic.*
Music, Bird and Human, Parallel Growth of. *Harper.*
New York, The New. Randall Blackshaw. *Century.*
New York to Chicago in 20 Hours. *World's Work.*
North-American, The Primeval. Charles Hallock. *Harper.*
Ocean Travellers, State Protection for. *North American.*
Panama Canal Route. W. H. Burr. *Popular Science.*
Pedestrians, City, Amenities of. L. Windmüller. *Rev. of Rev.*
Pelée, Mount, after the Eruption. A. Heilprin. *McClure.*
People at Play, The. *World's Work.*
Poetic Drama, Revival of. Edmund Gosse. *Atlantic.*
Radio-Activity. Robert K. Duncan. *Harper.*
Rice-Farming in South. D. A. Willey. *Review of Reviews.*
Rockies, A Girl in the. Caroline Lockhart. *Lippincott.*
Royalty, Mental and Moral Heredity in. *Popular Science.*
Salisbury, Marquis of. Sydney Brooks. *North American.*
Short Story, The. Bliss Perry. *Atlantic.*
Sienkiewicz and his Writings. S. C. de Soissons. *No. Amer.*
Sill's Poetry. *Atlantic.*
Social Bacteria and Economic Microbes. E. Atkinson. *Pop S.*
Social Wasps, Behavior of. Minnie Enteman. *Pop. Science.*
South African Outlook, The. *North American.*
Spooner of Wisconsin. Walter Wellman. *Review of Reviews.*
St. Vincent, Catastrophe in. S. C. Reid. *Century.*
Turkey, Public Debt of. C. Morawitz. *North American.*
University-Building. David Starr Jordan. *Popular Science.*
Vesuvius, Pliny's Account of Eruption of. *Century.*
War Museum, M. Bloch's Great. *Review of Reviews.*
Watts, George Frederick. W. T. Stead. *Review of Reviews.*
West Indies, Extension of Am. Influence in. *No. American.*
West Point after a Century. F. Palmer. *World's Work.*
Wireless Telegraphy, Future of. P. T. McGrath. *No. Amer.*

List of New Books.

[*The following list, containing 75 titles, includes books received by* The Dial *since its last issue.*]

GENERAL LITERATURE.

The Spindle-Side of Scottish Song. By Jessie P. Findlay. With portraits, 12mo, gilt top, uncut, pp. 200. E. P. Dutton & Co. $1.50 *net.*

The Kiss, and Its History. By Dr. Christopher Nyrop; trans. by William Frederick Harvey. 12mo, gilt top, uncut, pp. 189. E. P. Dutton & Co. $2. *net.*

Hymns of the Faith (Dhammapada): Being an Ancient Anthology Preserved in the Short Collection of the Sacred Scriptures of the Buddhists. Trans. from the Pâli by Albert J. Edmunds. 12mo, gilt top, uncut, pp. 109. Chicago: Open Court Publishing Co.

How to Make an Index. By Henry B. Wheatley, F.S.A. 16mo, uncut, pp. 236. "Book-Lover's Library." A. C. Armstrong & Son. $1.25.

Hagar and Ishmael: A Drama. By C. P. Flockton. Illus., 12mo, pp. 55. Brentano's. Paper, 25 cts.

Fifth Jewish Chautauqua Assembly Papers. 12mo, pp. 118. Jewish Publication Society.

BIOGRAPHY.

William Hazlitt. By Augustine Birrell. 12mo, gilt top, uncut, pp. 244. "English Men of Letters." Macmillan Co. 75 cts. *net.*

HISTORY.

History of the Roman People. By Charles Seignobos; translation edited by William Fairley, Ph.D. Illus., 12mo, pp. 528. Henry Holt & Co. $1.25 *net.*

Destruction of St. Pierre, Martinique. By J. Herbert Welch and H. E. Taylor. 12mo, pp. 240. R. F. Fenno & Co. 50 cts.

NEW EDITIONS OF STANDARD LITERATURE.

The Poems of Edward Rowland Sill. Limited edition; with photogravure portrait, large 8vo, uncut, pp. 327. Houghton, Mifflin & Co. $5. *net.*

History of the Lewis and Clark Expedition. Reprinted from the edition of 1814. In 3 vols., with portraits and maps, 16mo, gilt tops. "Commonwealth Library." New Amsterdam Book Co. $3. *net.*

Temple Bible. New volumes: Daniel and the Minor Prophets, edited by R. Sinker, D.D.; St. Luke, edited by M. R. Vincent, D.D. Each with photogravure frontispiece, 24mo, gilt top. J. B. Lippincott Co. Per vol., leather, 60 cts. *net.*

VERSE.

Pine Tree Ballads: Rhymed Stories of Unplaned Human Natur' up in Maine. By Holman F. Day. Illus., 16mo, gilt top, pp. 256. Small, Maynard & Co. $1. *net.*

FICTION.

Ranson's Folly. By Richard Harding Davis. Illus., 12mo, pp. 345. Charles Scribner's Sons. $1.50.

The One Before. By Barry Pain. Illus., 12mo, pp. 263. Charles Scribner's Sons. $1.25.

A Girl Who Wrote. By Alan Dale. With frontispiece, 12mo, pp. 375. New York: Quail & Warner. $1.50.

Sir Walter of Kent: A Truthful History of Three Centuries Ago. By Julius A. Lewis. 12mo, pp. 343. Bonnell, Silver & Co. $1.50.

Mistress Dorothy of Haddon Hall: Being the True Love Story of Dorothy Vernon of Haddon Hall. By Henry Hastings. 12mo, pp. 296. R. F. Fenno & Co. $1.

Skoot: A Story of Unconventional Goodness. By Cora G. Sadler. 12mo, pp. 141. Jennings & Pye. 50 cts.

TRAVEL AND DESCRIPTION.

A World's Shrine. By Virginia W. Johnson. Illus., 12mo, gilt top, pp. 287. A. S. Barnes & Co. $1.20 *net.*

NATURE.

The Home Aquarium, and How to Care for It: A Guide to Its Fishes, Other Animals, and Plants. By Eugene Smith. Illus., 12mo, gilt top, pp. 213. E. P. Dutton & Co. $1.20 *net.*

The Book of Orchids. By W. H. White, F.R.H.S. Illus., 12mo, uncut, pp. 118. "Handbooks of Practical Gardening." John Lane. $1. *net.*

THEOLOGY.

Doctrines of the Methodist Episcopal Church in America. Compiled and edited by Jno. J. Tigert, D.D. In 2 vols., 24mo. Jennings & Pye. 50 cts. *net.*

POLITICS.—ECONOMICS.—SOCIOLOGY.

British Rule and Jurisdiction beyond the Seas. By the late Sir Henry Jenkins, K.C.B.; with Preface by Sir Courtenay Ilbert, K.C.S.I. With photogravure portrait, 8vo, uncut, pp. 300. Oxford University Press. $3.75 *net.*

The Relations of the Advanced and the Backward Races of Mankind: The Romanes Lecture for 1902. By James Bryce, D.C.L. 8vo, uncut, pp. 46. Oxford University Press. Paper, 70 cts. *net.*

The Future of War, in Its Technical, Economic, and Political Relations. By I. S. Bloch; trans. by R. C. Long; with a conversation with the author by W. T. Stead, and Introduction by Edwin D. Mead. 12mo, pp. 380. Ginn & Co. 60 cts. *net.*

REFERENCE.

Morang's Annual Register of Canadian Affairs, 1901. Edited and compiled by J. Castell Hopkins, F.S.S. Large 8vo, pp. 540. Toronto: George N. Morang & Co. $3.

The Banquet Book: A Classified Collection of Quotations Designed for General Reference. By Cuyler Reynolds: with Introduction by Elbert Hubbard. With photogravure frontispiece, 12mo, gilt top, pp. 475. G. P. Putnam's Sons. $1.75 *net.*

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Life and Health: A Text-Book on Physiology for High Schools, Academies, and Normal Schools. By Albert F. Blaisdell, M.D. Illus., 12mo, pp. 346. Ginn & Co. $1.

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MISCELLANEOUS.

Indo-Iranian Phonology, with Special Reference to the Middle and New Indo-Iranian Languages. By Louis H. Gray, Ph.D. Large 8vo, gilt top, pp. 264. "Columbia University Indo-Iranian Series." Macmillan Co. $3. *net.*

The Ancestor: A Quarterly Review of County and Family History, Heraldry, and Antiquities. Number I., April, 1902. Illus. in color, etc., 4to, uncut, pp. 282. J. B. Lippincott Co. $1.50 *net.*

Prisoners of Russia: A Personal Study of Convict Life in Sakhalin and Siberia. By Benjamin Howard, M.A.; with Preface by Brigadier-General O. O. Howard, U. S. A. Illus., 12mo, pp. 389. D. Appleton & Co. $1.40 *net.*

Life at West Point: The Making of the American Army Officer; his Studies, Discipline, and Amusements. By H. Irving Hancock; with Introduction by Albert L. Mills. Illus. in photogravure, etc., 12mo, gilt top, uncut, pp. 260. G. P. Putnam's Sons. $1.40 *net.*

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The Care of the Teeth. By Samuel A. Hopkins, M.D. 16mo, pp. 150. D. Appleton & Co. 75 cts. *net.*

The Truth in Christian Science. By Herbert Ernest Cushman, Ph.D. 16mo, gilt top, pp. 64. Boston: James H. West Co. 60 cts.

Modern Association and Railroading. By A. L. Goodknight. 16mo, pp. 43. Abbey Press. 50 cts.

Hart's Yarns: A Monthly Magazine. Volume I., 12mo, pp. 192. New York: The Bibelot Brothers. $1. *net.*

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A YEAR OF EDUCATIONAL PROGRESS.

The most interesting, and perhaps the most important, among the educational publications of the year is the survey of recent progress and present conditions made by President Harper a few weeks ago, and read by him at the Minneapolis meeting of the National Educational Association. The paper was prepared with great care and thoroughness, after correspondence and consultation with over a hundred of the best known workers in the educational field, and offers a comprehensive account of what has recently been accomplished in all the main departments of teaching and school administration. It is the work of an expert who has had the assistance of many other experts, and deserves to be read carefully by every American who is engaged in educational work.

The opening paragraph of this address reads as follows:

"In attempting a survey of the progress of educational work during the period of a single year, one quickly discovers three or four things: (1) that such a survey will contain no adequate presentation of the mass of material which may rightly lay claim to be included — a volume of hundreds of pages being hardly sufficient, much less a paper of forty or fifty minutes; (2) that no sharp line can be drawn between different years, since the more important events really assume the nature of movements, and most of them cover a period of several years; (3) that prejudice against taking forward steps in education has been greatly diminished, and skepticism as to the value of the old conventional usages in schools and colleges is largely on the increase; (4) that, whatever may have been true in the past, no very close connection any longer exists between the educational movements of England and the continent, and those of our own land. At all events, we may no longer be counted merely as followers; in some respects, we may perhaps claim the position of leadership."

If Dr. Harper's hour was inadequate for anything like a full presentation of the many topics clamoring for attention, our own ten or fifteen minutes must be still more inadequate, and we will attempt no more than a selection of passages, accompanied by a few words of brief description and comment.

The important subject of the training of teachers yields the following observations, which we believe to be essentially sound:

"The teacher is beginning to recognize more clearly the importance of study for the sake of information as distinguished from that of method study. This differ-

ence is the old bone of contention between the normal school and the college. A radical step, and one which seems to acknowledge this general principle, has been taken during the past year in the city of Chicago. The city normal school, whose function it is to train teachers for the elementary field, has advanced its course of study to three years, and has made its requirement for admission coördinate with that of the leading colleges in the country. . . . This need of broader scholarship has nowhere been more deeply appreciated than among the teachers themselves, and in testimony of this statement we need only recall the interest and support of that great multitude of elementary teachers who spend a part of their vacations in the summer schools and colleges. The encouragement of summer study by the superintendents of the great cities, and the avidity with which such opportunities have been seized, present a situation heretofore unknown; and one from which the greatest possible results may be expected. It is not method study simply that these teachers hunger for; it is rather information on special subjects in which they have discovered their weakness."

The sooner the old type of normal school is banished from our educational systems, the healthier our pedagogical condition will be. That normal school work should be, in any radical sense, different from the regular academic work of the college or other higher institution, is one of the most mischievous notions that ever obtained a foothold in our educational theory. After a while, we shall come to realize that pedagogy itself is a good deal of a fetich, and that the really educated teacher knows by instinct about all that he needs to know of the art of teaching.

The subject of secondary education occupies a large space — but not larger than is commensurate with its importance — in Dr. Harper's survey.

"It is thought by some of the ablest representatives of secondary education in New England that the experience of the past year includes as an encouraging feature, the change on the part of the colleges to revert to the old standards of requirements which laid emphasis upon power and discipline rather than upon technical knowledge. It is believed that a beginning in this direction has already been observed, and that there exists a widespread conviction that such a course is required by sound doctrine. Certain western institutions have laid emphasis upon this point for several years. It is gratifying to note that the recognition of this principle is gaining ground in the New England colleges. The principle involved is one essential to the best interests of secondary education, and unless this principle is adopted unreservedly, secondary training will not only lose a large share of its value, but in many cases prove distinctly injurious. The tendency toward the introduction of elective work in secondary schools has unquestionably increased during this past year. In so far as such election is virtually an arrangement of studies in groups of closely connected subjects, no exception to it may be taken; but to the proposition that the average secondary student is able, even with the parents' help, to select his subjects, and that such selection, because it is an election on his part, is preferable to the grouping of subjects which the best experience has approved, the writer desires to enter earnest protest — a protest based upon experience with students of a still maturer age. It has been my experience, after careful study of the facts as brought to light in the operation of different systems, that the average boy or girl in the freshman or sophomore college years exhibits an utter inability to make wise decision between various courses of instruction. The choice will be determined, in a majority of instances, by the hour of recitation, or some statement concerning the course by a fellow-student. Least of all does he have in mind the relationship of the course to the work which lies before him. I am, therefore, strongly of the opinion that, unless the choice of subject in secondary work is practically controlled by the principal, election will prove injurious rather than helpful."

This condemnation of the absurdity of turning boys and girls loose upon a course of study, to patch up their own programmes in accordance with their own whims, might profitably be made more emphatic than it is; and with the condemnation there should be coupled some more or less sarcastic comment upon the solemn nonsense which is commonly advanced as argument in behalf of the elective system.

The growth of secondary education in this country is one of the most striking phenomena of recent years. Within a decade the number of high-school students has doubled, the great majority of students who enter college come from high-schools, the number of such schools is increasing rapidly in every state, and the scope of the high-school curriculum is being extended every year.

"These schools have come to occupy a unique field independent of higher institutions. In many sections of the country the work is coördinate with the work of the smaller colleges, and the preparatory schools connected with the smaller colleges no longer occupy their former place of importance and dignity. In fact, the high school is rapidly coming to be a rival of the smaller college itself. In some states the high school now does the work of the freshman year, and even some of the work of the sophomore year, this being recognized and accepted by the state universities. This tendency, while subversive of the relationships which have hitherto existed between college and preparatory school, and while injurious in the extreme to the growth and development of the smaller college, is a tendency which is invaluable and which deserves encouragement. It is a movement in the interests of economy, of better secondary education, and of better and broader higher education. The time is coming when, in every state, the leading high schools will carry the work to the end of the sophomore year in college. Nothing can be said in justification of the policy of stopping at an earlier point than this."

Upon the controverted question of the simplification of college degrees, Dr. Harper argues, with convincing logic, for the preservation of

the distinction, at present still generally made, between the two or three fundamental types of intellectual training.

"There are those who believe that the distinctions proposed in the different degrees are distinctions based upon real differences; that a course the larger part of which is in science may properly be called a course in science, and the degree given be a degree in science. The word 'science' is one which its enthusiastic advocates should honor by use rather than dishonor by rejection. By the side of the old college of arts, the characteristic featnre of which was the study of the classics, there have grown np two sister colleges: that of science, and that of modern history and literature. Surely this fact may well be recognized; and nothing is gained by adapting the old degree to the new college, when it is so easy to employ a degree the name of which explains itself. This step can hardly be regarded as a forward step in education. The breaking down of real distinctions means backward movement, not progress."

We thoroughly agree with the writer in this opinion, believing that the arts degree has a prestige peculiarly its own, which it is entitled to preserve. The degree in science may win for itself, in some instances has already won for itself, a like prestige; but it should not usurp the distinctive badge of a fundamentally different discipline.

The freedom of university teaching finds a staunch friend in Dr. Harper, and he sees reason for encouragement in the fact that the public strongly espouses the cause of the professor who is made, or ever seems to be made, the victim of official persecution.

"Every month of the last twelve months has added to the security and permanence of the professor in the prosecution of his work. Every month has added to his dignity and to the importance which attaches to his words. Every month has made it clearer that public sentiment is on the side of the professor in any contest entered into with the institution of which he is a member. Within five years the sentiment has become almost universal that, once a man is appointed to do work in a university, the university is responsible for the appointment, but not for the views which the man later may propound. Gradually, but surely, even the common people are coming to perceive the difference between the university and the individual professors who form its staff. The time has not yet come, to be sure, when the people make distinctions of this same kind between the president of an institution and the institution itself. It is still wrongly understood that the words of a president must be words carrying with them the force and influence and authority of the university as a whole. Ten years from now in the West and Northwest, men will be able to make this additional distinction. But great has been the progress which has thus far obtained in the attitude of the public toward the individual professor."

A professor may abuse his position by promulgating crude ideas in a sensational way, by speaking authoritatively on matters outside of his own special department of work, or by assuming a partisan attitude toward controverted subjects. But even then his position remains sacred. There are only two causes that justify a demand for the resignation of a professor in full university standing.

"His resignation will be demanded, and will be accepted, when, in the opinion of those in authority, he has been guilty of immorality, or when for any reason he has proved himself to be incompetent to perform the service called for."

In view of the fact that the institution of which Dr. Harper is the administrative head has been widely, although unjustly, accused of interfering with the free expression of opinion, it is well that this emphatic disclaimer should be made.

The recent transfer of the control of higher education from the clergy to the laity is an important development, and invites the following comment:

"In the Association of American Universities only one institution is under the administration of a clergyman; that one is the Roman Catholic University at Washington, and is essentially a theological institution. Special attention was drawn to this fact in the address of Mr. Eliot at the Columbia celebration. The significance of it is self-evident, and, when coupled with the fact that so small a number of college graduates in our universities now plan for the profession of preaching, the significance grows even more startling. Moreover, from no quarter, not even from the clergy, do we find criticism of this policy. It seems to meet with general favor and approval. Surely, if anywhere, the old régime would have continued in Princeton; but even at Princeton the new policy has been adopted. The fact is itself a commentary upon the function and place of higher education in the public mind. It does not mean that our institutions of learning are any less religious either in fact or in theory, for it may be confidently maintained that never, in the history of higher education, has the religious spirit prevailed more widely, or extended more deeply, than at present. It does not mean that questions of ethics or of philosophy occupy a less prominent place than in former years. It does not mean that biblical instruction is now taking a secondary place in comparison with that which it has hitherto occupied; for here again, as everyone knows, never before in the history of college education have biblical studies occupied the place in academic instruction which they hold to-day. But if it does not mean these things, what does it mean? Simply that the work of education is itself a profession, separate and distinct from preaching. In truth, the position of the university president has become a unique position, a profession by itself; one the demands of which are greater perhaps than those made upon any other profession. This new phase is a growth of the last two decades. What its future development will be no one can prophesy; but it stands out to-day as distinct from the office of the clergy, on the one hand, as from that of the specialist in any department of science, on the other. The college president must be a specialist, and he must also be a generalist. Scholarship is expected of him; at the same time, thorough business training. The capacity for desk work is de-

manded, and, besides, skill in public speaking; and, above all, if not knowledge of all things, at least sympathy with all knowledge. The past year has made large contribution to the further differentiation of this new character in modern life."

The closing section of this address is devoted to a consideration of the Carnegie and Rhodes foundations — "the two greatest single events in the history of higher education during . . . the past ten years." Concerning the former of these gifts, after expressing the opinion that the "gift to Scotch universities up to the present time has resulted in far greater injury than good to those institutions and to the cause of education in that country," Dr. Harper goes on to say:

"The Carnegie fund has been established for research and ought to contribute largely to institutional coöperation; but if, instead of encouraging the work of research and investigation as already established in our institutions of learning, it endeavors to detach such work from those institutions and to gather to itself the responsibility and the credit for such work; if, instead of strengthening the work where it already exists, it undertakes to establish new foundations, independent of these institutions, in order that its own work may be more tangible, it will prove to be the greatest curse to higher education in this country instead of a blessing."

With what is said of the Rhodes scholarship endowment we are compelled to take sharp issue. First of all we read:

"If the Rhodes scholarships are to be employed to detach from the American environment one hundred or more young men of special ability each year and transport them to foreign soil in order to imbue them with foreign ideas at an age when they are peculiarly impressionable; if the purpose of this foundation is to draw all men to a recognition of the doctrine of imperialism as it is embodied in the British Empire, the execution of this trust may prove a curse instead of a blessing to those who avail themselves of its privileges."

This is a piece of *ad captandum* reasoning which has the demagogic flavor of the newspaper editorial, and is quite unworthy of the president of a great university. We must take still more serious exception to what follows. When the announcement of the Rhodes bequest was made, we at once pointed out that our university leaders would probably attempt to influence a diversion of the fund from the object clearly in the mind of the giver. A number of subsequent utterances from university men have already realized our prediction, and to this number Dr. Harper's suggestion must now be added. In saying that "the form of the gift is sufficiently indefinite to make it possible to modify the original proposition and to permit these scholarships to be for graduate work rather than for undergraduate work," he completely misrepresents the terms of the bequest. Both the letter and the spirit of the Rhodes will make it perfectly clear that the founder had boys in mind — public-school boys, and not graduate students of universities or even undergraduates. If the trustees, acting on the advice of American university men, should seek to evade or to nullify this carefully expressed purpose, they would be acting in bad faith so manifest that it could not be concealed by any sort of rhetorical juggling. The plea will not avail that the founder would have acted more wisely had he provided for a hundred American university students; that is possibly true, but the plain fact is that he provided instead for a hundred boys from the high schools and academies of this country. We cannot believe that the body of honorable and responsible men intrusted with the execution of these testamentary provisions will be persuaded to act as President Harper suggests that they may act; the case against such a course is too clear, and the declared purpose of Cecil Rhodes too evident, to warrant us in entertaining this suggestion save as a danger against which the trustees must be on their guard.

THE ELECTIVE BOARD OF EDUCATION.

The Educational Commission of Chicago, in a recent report to the Mayor who created it, very truthfully and cogently said: "The function of a board of education, acting under the authority of state law, is to *represent the people* in the establishment and maintenance of the public school system." The report further says that the method of selecting the members of these boards has varied somewhat under different conditions, but that a large majority of the members are elected by the people direct. And in a foot-note to its report, the Commission adds that in fully nine-tenths of the school districts of the United States the elective system will probably be continued. It is also stated in the same report that in the larger cities of this country thirteen out of twenty-three obtain their boards of education by means of an election by the people. Especial reference is made to the last statement, because the purpose and scope of this article are confined chiefly to boards of education in the larger cities, to those school boards whose members serve without pay and are not required or expected to give much time or energy to the details of school work.

In a system which so vitally and directly concerns every family, and almost the entire population of the country, it seems unaccountable that the entire

adult population should not be allowed the right to an active and intimate participation in some of the forms of administration of the affairs of the public schools. Self-interest, the interest of the individual, is an exceedingly strong moving force. To say, as had been said by advocates of the appointive method of securing boards of education, that some of these interested people do not know enough to exercise the right of franchise intelligently and wisely is to say, in effect, that a representative form of government is a failure, and the intrinsic value of democratic institutions is mainly mythical. The number of persons is not large that is quite ready to admit that.

One of the most potent arguments in favor of the elective board of education is that such a board is removed from party politics, and is responsible directly to the people, which the appointive board is not; and that it compels the people to take an active and (ultimately if not immediately) an intelligent interest in the public schools. Such a board is thoroughly democratic; it comes from the people, to serve the people, and is easily approached by all the patrons of the school. The appointive method, on the other hand, denies to the great mass of the adult population the right to an active participation in school affairs. If the cause of public education were a purely local or class matter, it might be permissible to have less than the entire municipality, in any other than a representative form of government, for its constituency. But the public school system is not intended for a part of the community, nor for a class or clique or party. It includes among its patrons and friends the entire community; and, in our form of government, it is preëminently a democratic institution. Why, then, should it be argued that in the large cities, where the average of intelligence is probably as high as elsewhere, the management of the public schools should be withdrawn from the whole people and placed in the hands of one person, or of a few persons at most? Why should parents and relatives and friends of the school children be denied the right of taking some interest in matters which so deeply and closely concern them and their future?

It is said that the functions of the board of education are twofold, — executive and legislative; and that the executive function is one that must always be delegated. This is granted. But shall those most interested be denied the right to say how and by whom these functions shall be exercised? Is it a sufficient answer to say that one man, — the mayor, perhaps, who is usually an adept in political methods, but too often a mere tyro in practical educational methods, — knows better than the whole people who will best serve them on a board of education? And is he likely to exercise his knowledge and enforce his political methods more honestly and unselfishly than the entire community would do?

In a case within the writer's knowledge, where appointments were to be made on a board of education, the following were some of the arguments and influences used to obtain places on the governing board: "I desire to have Mr. A. appointed from my own ward," said John Smith, who had been instrumental in securing the enactment of the new school law; "he is a particular friend of mine, and a good Republican." He was appointed. Mr. Smith asked to have Mr. B. appointed from another ward. "He has not," said he, "the best educational or moral qualifications for the place. In fact, he has been implicated in some shady transactions, which I do not like to talk about. But there is a money difference between Mr. B. and myself, and if he gets this appointment the prestige which it will give him will make it possible for him to pay me the balance coming to me." He too was appointed. Mr. C. was appointed from another ward, not, as was stated at the time, "because he had any particular qualifications for the position, but the third political party must have at least one representative on the board, and this seems to be the only place left." Mr. D. was not appointed from another ward because another applicant had a stronger "pull" with the appointing power. The "pull" in this case was said to have been that the successful party was a profitable client of the appointing power.

It is difficult to conceive of a board of education being made up in a more reprehensible manner than has here been indicated. It is confidently asserted that the voting masses would never be guilty of motives so low, vicious, and unworthy, in casting about for persons to serve them as the school officers of a great city.

The Committee of Fifteen, — a committee of educational experts, who are doubtless honest and sincere, but who are not believed to be very close to the masses, and who take what may be called the professional view of the question, — favor the appointive board of education. They say, among other things: "We are strongly of the opinion that in view of the well-known difficulty about securing the attendance of the most interested and intelligent electors at school elections, as well as because of the apparent impossibility of freeing school elections from political or municipal issues, the better manner of elections is by appointment."

These objections are of questionable validity. "The most interested electors" would seem to be precisely the ones most likely to be present at school elections. Whether or not these electors are also "intelligent" may be a matter open for investigation. Undoubtedly, the majority of these "interested electors" can lay no claim to a college education, but they have a tolerably fair understanding of the theory and practical workings of a democratic form of government, and are "intelligent" enough to be good citizens. Whether or not it is possible, or even desirable, to "free school elections from political or municipal issues" depends very largely on the circumstances and conditions surrounding each particular case. Unquestionably, any "manner of election" is preferable

to appointments made as has been indicated in another part of this article.

In St. Louis, where there is an elective board of education, it is said that "if the school board is appointed, the source of power is a political factor which will make itself felt in the election and nomination of superintendents and school officers." Here is testimony which directly controverts the argument of the Committee of Fifteen, by insisting that the politics of the situation finds its most pronounced exemplification in the appointive rather than in the elective plan.

Dr. William T. Harris, United States Commissioner of Education, favors boards elected by the people, for the reason that such boards are more independent than those appointed by the mayor or by the courts. He is satisfied, in other words, that representation of the people is essential for cities as well as for states. In his bird's-eye view of the St. Louis public school system, Dr. Harris combats the position taken by the Committee of Fifteen in these words: "A board elected by the people direct, for the special purpose of managing the schools, and vested with limited powers of taxation, is sure to look after school interests, at least to the extent of the popular demand in that direction, and is not liable to be diverted from the care of the schools so much as to sacrifice them to other municipal interests." Certainly this is strong testimony from one of the leaders of educational thought in this country, one who has been intimately and prominently connected with the public school system for many years.

The argument of the Committee of Fifteen seems to be directed against the elective system chiefly because of fear of the contaminating influence of the lowest and most reprehensible forms of "practical politics." But personal considerations and favoritism in the official selection of school boards are far more portentous. If the elective system has proper safeguards in its working details, there is little danger of harm to the cause of public education. These boards should be large enough to apportion the work to the different committees, and not make the individual burdens great; each member should be a city officer, with no local or ward functions to perform; nominations should be made independently of and without recognition from political parties, by nomination papers; both sexes should be allowed to vote and to hold school office; one-third or one-half of the board should be voted for at a time, in order that the entire personnel of the board may not be changed suddenly. The school superintendent should be the servant of the board, and elected by it for a term of years. He should have much to say about purely professional and scientific work, — the selection of text-books; the examination, appointment, and promotion of teachers; the construction of school buildings. But these functions of the superintendent should not be absolute. "The court of last resort" should be the board of education upon all questions.

The public school system of this country is admittedly among the greatest of its institutions. It has become such because it has been administered directly by the people. The time is not likely to come when the control of our public schools shall be withdrawn from the many and placed in the hands of a few. It is freely admitted that the administration of our public schools in large cities, like the government of our larger municipalities generally, has not been wholly successful. Nevertheless, the relief must come, in both instances, primarily from the people themselves. And any attempt to withdraw self-government from the masses will, we confidently believe, not lessen but augment the dangers which threaten us. A larger patriotism, a more unselfish devotion to the cause of public education, will do much to solve the problem. But a minimizing of civic duty and responsibility, never.

DUANE MOWRY.

COMMUNICATIONS.

THE CASE "NOT PROVEN."

(To the Editor of THE DIAL.)

The stand taken against the word "proven" by some of your correspondents is somewhat amusing. One of them says, "The rhetorics are all against it." He might have added that most of the dictionaries and text-books on English grammar are against it; but that does not warrant him in maintaining that the use of the word is "a silly affectation of an unreal archaism." Good usage is not determined by makers of dictionaries and text-books; it must be determined by our best writers,—they are our higher courts of appeal. Professor Carruth is right: "The dictionary was made for man, and not man for the dictionary." The same is true with regard to text-books on grammar and rhetoric: we should make them servants for us, and not ourselves servants for them.

Good usage in English is simply a matter of fashion. We follow, of course, certain general laws; but these laws are flexible, and can be changed at any time that force, clearness, ease, or any other condition of our language, may require. To illustrate: the verbs *reach* and *teach* may, like other weak verbs, form the past tense by adding either *-ed* or *-t*. Why do we say *reached*, and not *teached*? or why *taught*, and not *raught*? Children, and foreigners who do not speak our language fluently, frequently use the form *teached;* Chaucer used *raught*, and Shakespeare sometimes used the same form. *Raught* is now out of fashion; and *teached* is not yet fashionable, and may never be. Since these verbs in the present tense are similar in form and pronunciation, there seems to be no logical reason why they should have different past tense forms. Your correspondents, who are distressed about the growing tendency of our modern writers to use *proven*, may regard this irregularity in the tense forms of these two verbs as a "perversion." But it is not a perversion; it is perfectly natural — as natural as any other fashion. RULE: *In English we use certain forms and expressions because we use them; we do not use certain other forms and expressions because we do not use them.*

Strong verbs in English, in accordance with a general

law, form the past tense by a change in the vowel sound; but the syllable *-ed*, *-d*, or *-t*, which is always added in the past tense of the weak verbs, is not added, and many of the verbs of this class take *-en* as the perfect participle ending. But this law, too, is flexible; some of the verbs of this class take the weak forms in the past tense and perfect participle. Note the following:

Present	*Past*	*Perfect participle.*
Cleave (to split)	clave or clove (cleft)	cloven (cleft)
Shear	shore (sheared)	shorn (sheared)
Stave	stove (staved)	stove (staved)
Thrive	throve (thrived)	thriven (thrived)
Shine	shone (shined)	shone (shined)
Shrive	shrove (shrived)	shriven (shrived)
	etc., etc.	

If our strong verbs become weak, we may expect our weak verbs to take forms analogous to those of the strong class. This, too, is perfectly natural. Here are a few of these "perversions" which may be distressing to some of your correspondents:

Present	*Past*	*Perfect participle.*
Cleave (to adhere)	cleft (clove or clave)	cleft (cloven)
Hide	hid	hid (hidden)
Chide	chid (chode)	chid (chidden)
Saw	sawed	sawed (sawn)
Strive	(strove)	strived (striven)
Show	showed	showed (shown)
Pave	paved	paved (paven)
Buy	bought	bought (boughten)

The strong perfect participle form of all these weak verbs (with the probable exception of *buy*) can be found in standard literature. The strong perfect participle of the verb *prove* is also found, and should of course be included in this list.

The form *paven* is rare. Milton uses it:

> "Rise, rise, and heave thy rosy head
> From thy coral-*paven* bed."—*Comus*, l. 886.

Foughten, a rare perfect participle form of the strong verb *fight*, is used by Tennyson whenever the metre or rhythm of his verse requires it:

> "Then quickly from the *foughten* field he sent
> Ulfiaa."—*The Coming of Arthur*, l. 109.
>
> "And ever since the lords
> Have *foughten* like wild beasts among themselves."—*Ibid*, l. 200.

Boughten has at present only a colloquial use; but if it should become fashionable,—that is, if our reputable writers should, by use of the word, find that they can add to their verse more emotional effect, or even more rhythmical effect, or can add to their prose more emotional effect, or even a mere mechanical means for attaining more force or ease,—it should then have equal recognition with *foughten*. If this form should gain recognition in literature it would probably be regarded by purists as a very "distressing perversion," because we would then have a verb with a double ending for its perfect participle, *-t* for the weak and *-en* for the strong ending. But this would be no worse than many other double forms in our language. Note, for example, the double plural in *cherubims*, a form found in the Bible; or the double feminine ending in *songstress*, a word now in good use.

Your correspondent quoted several sentences in which the form *proven* is used. The very fact that he found these examples in the "current issue of one of our better magazines," in an "editorial of what may, perhaps, be called our leading weekly," and in THE DIAL, ought to convince him that the word is not a "distressing perversion." If he will investigate further he will probably find that it occurs frequently in much of our best modern literature, both prose and verse. I find the following in Tennyson:

> "No boon is here
> But justice, so thy say be *proven* true."—*Gareth and Lynette*, l. 339.
>
> "Then, after summoning Lancelot privily,
> I have given him the first quest: he is not *proven*."—*Ibid*, l. 568.
>
> "O star, my morning dream hath *proven* true,
> Smile sweetly, thou! my love hath smiled on me."—*Ibid*, l. 979.
>
> "However you have *proven* it."—*Queen Mary*, Act. III., Sc. VI., l. 11.
>
> "The truth of God, which I had *proven* and known."
> —*Ibid*, Act. IV., Sc. III., l. 95.
>
> "Who is he
> That he should rule us? Who hath *proven* him
> King Uther's son?"—*The Coming of Arthur*, l. 68.
>
> "And that was Arthur; and they fostered him
> Till he by miracle was *ap-proven* King."—*Guinevere*, l. 296.
>
> "And railed at all the Popes, that ever since
> Sylvester shed the venom of world wealth
> Into the church, had only *proven* themselves
> Prisoners, murderers."—*Sir John Oldcastle, Lord Cobham*, l. 161.

The strong perfect participle ending *-en*, for weak verbs, may not be found very often in Browning's verse. The style probably does not require it. But the form seems to be adapted to Tennyson's verse; and I see no reason why he should be condemned for using it. Moreover, I see no reason why any other writer should be condemned for using it, whenever it is found that it is better adapted to his peculiar style than the regular weak ending.

J. S. SNODDY.

State Normal School, Valley City, North Dakota, August 12, 1902.

POE AND THE UNIVERSITY OF VIRGINIA.

(To the Editor of THE DIAL.)

The publication, by Prof. Charles W. Kent, of the exercises connected with the unveiling of the bust of Edgar Allan Poe in the library of the University of Virginia throws much light upon the conduct of the poet while a student of that institution, and his reasons for leaving it. The records of the University were scrutinized for entries bearing upon the charges against Poe for which he is so strongly indicted in Griswold's memoir. The student days of the accused covered a period of ten months in the course of the second year (1826) of the University's existence. Professor Kent reminds us of the turbulent and unrestrained character of university life in Poe's day, by saying that the attention of the faculty was directed principally

"to disciplining students guilty of the use of ardent and vinous liquors, or of gambling. There were open outbreaks as well as personal rebellion against rules. The University seemed in imminent peril from within, because of the unrestrained wildness, rampant disrespect, and obstreperous conduct of a body of immature young men, who mistook this new liberty for license."

Further on, he says:

"At one of the numerous trials conducted by the Faculty a certain witness deposed that there were not fifty students at the University who did not play cards. With as much readiness and no less accuracy he might have affirmed that not fifty of the fathers of these students were free from the same vice. The sentiments against it in the Faculty could not have been unyielding, for in 1825 three out of seven of the members wished gambling removed from the infractions punished seriously and transferred to the list of minor offences punishable by insignificant fines."

After referring to the countless records of trials of students guilty of drunkenness and dissipated conduct, the writer adds:

"But in all these records we nowhere find any mention of the name of Edgar Poe; and when a long list of students summoned to appear before the Albemarle grand jury was made out, Poe was not included, though many of his boon companions were. Poe was not, then, among the offenders known to university or civil law, but from the private testimony of his college mates it is evident that he did sometimes play

seven-up and loo, his favorite games. . . . His partner, afterwards a devout clergyman, and his adversaries, including frequently two friends who became respectively a well-known divine and a pious judge, were far better known to the University sporting circle than was Poe."

The testimony of Mr. Wertenbaker, the Librarian, seems conclusive as to Poe's practice of gambling. In referring to a visit to Poe's room, he is quoted as having said:

"On this occasion he spoke with regret of the large amount of money he had wasted and of the debts he had contracted during the session. If my memory is not at fault, he estimated his indebtedness at $2,000, and, though they were gaming debts, he was earnest and emphatic in the declaration that he was bound by honor to pay at the earliest opportunity every cent of them."

Alluding to this interview with the Librarian, Mr. Kent declares:

"Poe's confession to him contains the real reason why he never returned to the University. Edgar Allan Poe was not expelled, nor dismissed, nor suspended, nor required to withdraw, nor forbidden to return, nor disciplined in any wise whatsoever, at the University of Virginia; but Mr. Allan was shocked and incensed at the extent of his dishonorable 'debts of honor,'—which he at first refused to consider, but finally settled,—and determined to put his extravagant foster-son in his counting-room."

The purpose of the editor of this memorial of Poe is not to gloss over the irregularities of his student life, but rather to show the real facts. It is, and must be, regarded as an official vindication of Edgar Allan Poe from the suspicion of having been summarily dealt with by the faculty of the institution which now treasures his name as one of the most illustrious that ever adorned its rolls.

E. A. FORBES.

Louisville, Ky., August 7, 1902.

THE TRANSMUTATIONS OF A WORD.

(To the Editor of THE DIAL.)

Over seventy years ago, upon migrating from Massachusetts to Illinois, I first encountered the strange and barbarous word *Sockdologer*. I soon learned that it meant the finishing blow in a fist-fight; a severe stroke. Bartlett picked it up for his "Dictionary of Americanisms," and told its origin. It is a ludicrous transposition of the vocal elements of the word *Doxology*. Some wag noticed that the singing of the Doxology dissolved the worshipping concourse, the purpose of the assembling being fulfilled; if the purpose was a fight, the finishing blow dissolved the ring of spectators and abetters. He avoided the possible irreverence of a direct comparison of the different meetings by a comical metathesis of the sounds of *d* and *s*, as the Yankee farmer invoked the use of a stout needle upon the object of his wrath instead of pronouncing an eternal doom. *Sockdologer* answered the purpose as well as the more solemn word.

Bartlett's "Americanisms" and so-called "Sketches of Western Life" spread knowledge of the word, whose very barbarism made it as noticeable as an Indian. A contributor to the "Atlantic Monthly" of March, 1893 (p. 425), picked up "socdollager" and defined it. Some students of slang imagined a connection with the verb *to slug*, and turned it into "slogdollager." English "Punch" quite outdid American slangers in 1862, when it invented "slogdollagize"! Someone, with what notion I cannot see, made "stockdollager." As our American dictionaries admit slang when duly marked with the bar sinister, *sockdologer* is to be found in the "Standard" and in the "International."

Entering Illinois College in 1840, I found the word further transformed. The first syllable only was used in our game of "bull-pen," called also "sock-ball." Four players, among whom a ball was passed from hand to hand, stood at the corners of a square of about fifty feet; inside the square four other players danced about, who must dodge the swift balls sent at them by the players on the corners when these thought that they could score a hit. The phrases "sock him" and "sock it to him" were used. In this form the word reached England,—for the English keep up with American slang. It appears in "Hotten's Slang Dictionary" of 1860. Stormonth (1885) defines "Sock, in slang, to knock a man's hat over his eyes and nose by a smart blow"; and for this he gives a derivation from the Gaelic. Bartlett (edition of 1859) finds this use of the word local in America, and in Rhode Island only.

But now our western Americanism meets a real English word of like meaning. Halliwell finds in western England the word *sog*, a blow; and "Wright's Provincial Dictionary" gives *sock* as a Berkshire word meaning to strike a hard blow. Here is the singular concurrence in signification of a curtailed western waggery,—*sockdologer* shortened to *sock*, with an English provincialism.

If newspaperdom can confer respectability, *sock* may hold up its head; for a headline in a great Chicago daily introduced an extract from Governor Williams's message to the legislature of Indiana thus: "How he socked it to the Indiana Legislature." In an article in "The Atlantic" for June of this year, in discussing a style of newspaper editorials which the critic calls "editorialene," he names what he deems a favorite occupation of certain writers of that stuff, saying "It 'socks it to the satraps' at a safe distance."

The history of the word does not end here. From the tendency of people, especially of the illiterate, to substitute a familiar word for a similar unfamiliar one, *sock* was changed to *soak*. I do not remember this until after 1870; it must by that time have gained sufficient currency to attract my attention to it as no longer an idiotism, but an addition to our stock of slang. And now it becomes allied with other meanings of *soak*. A thing is soaked to prepare it for further use, or so that it may be not stiff but pliant and fit for use; so we hear that "A. has it *in soak* for B." Perhaps here is an indistinct consciousness of the English proverbial saying, "to have a rod in pickle." But people of the class that uses this slang are far more likely to have in mind the other use of *soak*, and to mean that the grudge is like a thing in the pawnshop.

All the former uses of *sock* now are found with the later slang. We hear "He soaks him with a hard ball," or "Let 'em soak it to him." Probably some new forms will spring from this development, as side-shoots sprout on a willow. I shall not be surprised if in a few years I shall discover that "an old soaker" is not a sot ruined by alcohol, but a hard hitter with fists; the epithet "old" referring not to age, but to eminence in degree, as "a high old time" may be only a debauch begun twelve hours before.

Such is the story of the changes of one word in the life-time of one man.

SAMUEL WILLARD.

Chicago, August 8, 1902.

The New Books.

Chronicles of a Famous Traveller.*

So far as material goes, nothing was easier than for Mr. E. Burton Holmes to transmute himself from the lecture platform into authorship. His pictures had been provided for the illustration of his lectures, and his lectures had been reduced to writing from the first. The combination of the two into seemly volumes became chiefly a matter of mechanics. But it is not so easy to take up the responsibilities of authorship and carry them to a successful issue. It has become a generally accepted belief among critics that stories which sound well in the telling often sound ill in the reading; and the reverse is quite as true. Subtract the personality of the speaker from many a man famous in the pulpit or on the rostrum, and his ringing periods appear in cold print as vacuous, jejune, and incoherent. Mr. Holmes's very success before large audiences in every part of the United States made this danger a real one in his case.

But it is a danger that may be dismissed. As the extracts presently to be given from his printed books will attest, he has a clear and forceful if somewhat ornate style; his writing everywhere is informed by a keen sense of the beauties of art and nature, and of the poetry in the universe; and his keen powers of observation and comparison supplement a sound intellectual training in enabling him to bring before his readers, as before his auditors, the beauties and fascinations of the scenes he has chosen for celebration from travels in many and far countries. In effecting this result, the photographs taken by himself or under his immediate supervision in almost every instance play an intimate and important part, connecting themselves with the subject-matter in a way seldom attained in any book.

Each of the ten volumes which are to form Mr. Holmes's completed work contains about four hundred pages and as many reproduced photographs. In each are three lectures, on countries geographically related, a fine colored plate serving as the frontispiece for every lecture. The first volume deals with the northern coast of Africa, its component parts entitling themselves "Into Morocco," "Fez, the Metropolis of the Moors," and "Through the Heart of the Moorish Empire," respectively. Here, as throughout the work, may be found displayed a keen sense of humor, never coarse, never indiscriminate, but interpreting the differences of the foreigner in a manner hardly possible otherwise. The following anecdote is illustrative:

> "Here we may recall the story of the English clergyman, who, touched at the sight of all this misery and ignorance, resolved to tell the gospel-story to the people of Tangier — to make a public exhortation in the market place. With the greatest difficulty he secured a capable interpreter, for most of the hotel guides feared to assist him in his rash and dangerous crusade. When the pious preacher began his sermon in the market place, he was not only surprised, but thoroughly delighted at the reverence with which his glowing words, translated by his guide, were received by the attentive throng of Moslems. When he had finished, he was even urged to speak again. Undoubtedly the good man carried away a soul filled with joy because of the good seed he had planted here. One English newspaper chronicled the marked interest shown by the heathen in the words of Christian truth; but it is to be hoped that the good man will never learn that while he stood in the centre of this meeting-place and spoke, his diplomatic interpreter and guide not only held the respectful ears of the crowd, but possibly saved the missionary's life by cleverly turning the orthodox sermon into one of the favorite romances from the 'Arabian Nights.'"

When in Fez it was Mr. Holmes's privilege to attend a dinner given by the Moorish Secretary of the Treasury, "one of the highest and by a curious coincidence one of the richest dignitaries in Morocco," as he observes. This is what happened, after the party was seated at the table — a concession to prejudices against squatting on the floor:

> "There appeared a huge round platter, three feet in diameter, on which had been erected a pyramid of chickens. To each of us an entire bird was given. Then our host, with deft fingers, tore his portion very neatly into shreds, picked out the choicest morsels of the chicken and passed them to us. Then followed pyramids of pigeons, then huge chunks of mutton, then sausages on spits; and that these sausages were not less than two inches thick and one foot long I am positively certain, because we each were compelled to take a whole one, and I remember my vain efforts to get it all upon my plate, three inches of protruding sausage threatening the table-cloth on each side. And every course was carved by our host, who used nothing sharper than his fingernails, and every time he came upon a morsel of especial daintiness, he courteously offered it to one of us. We were almost stuffed to death, for the consul warned us that to refuse the proffered tidbits would be a great affront. There were no sauces, no vegetables, nothing but meats roasted underground by slow fires that had burned all night. We had nothing with which to wash down this 'all too solid' food except sickly lukewarm rosewater. And not content with stuffing us and forcing us to drink that perfumed liquid, our host would every now and then give a signal, whereupon the

* The Burton Holmes Lectures. By E. Burton Holmes. With illustrations from photographs by the author. In ten volumes. Volumes I.–VI. Battle Creek, Mich.: The Little-Preston Co.

servants would spray rosewater down our backs and in our ears. Never was anything more welcome than the tiny cups of Turkish coffee that at last were brought to end our torture."

The second volume is concerned with Paris entirely, — one of the lectures with the city in general, and two with the Exposition of 1900. The third volume deals first with the Olympian games in April, 1896. More remindful and interesting souvenirs of these events could hardly be devised. The third volume, in addition to the Olympian games (the third modern Olympiad is to be celebrated in Chicago in 1904) contains an account of numerous ramblings through Greece and Thessaly, taking the reader to most of the spots famous in classical times. The fourth volume returns at first to the northern coast of Africa, treating of Algiers and other cities of the Barbary States. Mr. Holmes falls into an error in his dates when he speaks of the suppression of piracy as not taking place "until the then young American republic, emerging victorious from the War of 1812, had expended a little of her surplus energy in chastising the high sea robbers." Wandering afield among the Kabyles, we can sympathize with Mr. Holmes in the following:

"Imagine my surprise upon being accosted in one of these villages by a smiling Kabyle, who exclaimed with a distinctly American accent, 'Ah there, mister! I saw you on the Midway.' The speaker has spent six months in Chicago selling Kabyle jewelry at the World's Fair."

The succeeding lecture, on the "Oases of the Algerian Desert," deals with the Roman ruins of Timgad, the ancient Thamugas, and with the unexpectedly pleasant city of Biskra, proving to the American man of the cities that the comforts of home were sometimes nearer than he thought, as in this instance:

"When weary of dreaming in the garden, we may take a spin in the horse-car of Biskra, for this unique oasis is not without its progressive institutions. But the rails are very badly laid, and every few hundred yards there comes a lurch, followed by the suggestion of an earthquake, whereupon the French conductor politely requests the passengers to assist in replacing the car upon the rails. Thus a street-car ride, which with us is a passive enjoyment, becomes to the Biskran an excellent form of training for both nerve and muscle."

On this ride appears an amusing illustration of the same instincts that lead the man of civilization in America to buy fish to take home from an expedition near some stream, making the needful variations for a change of skies.

"Having passed the limits of the oasis, we behold close to the track upon a hillock a sight which makes our blood run cold — a gigantic lion, crouching as if about to spring. My friend feels for his revolver; I look despairingly at the distant palm-trees; the other passengers sit motionless, their faces expressive only of calm interest. We begin to doubt the excitability of the French. The car is brought to a standstill. With a painfully deliberate slowness a man in hunting costume takes a gun from beneath the seat. This reassures us; but why does he not make haste to shoot? Why does he wait for that fool of a photographer who is setting up his tripod in the face of such a danger? In wonder we await the dénouement. The man draws near with superhuman coolness; the huge beast, daunted, bows his head. The hunter stands over him in an attitude of victory. The photographic artist—a veritable hero—then secures proofs of the courage of the lion-tamer. And then at last the truth breaks in upon us as two poor Arabs appear, calmly tie a rope around the lion's neck, and serenely lead away the desert king. The poor old beast is blind and tame and harmless. His keepers make a living by renting him to amateur photographers or to ambitious sportsmen desirous of sending home convincing 'proofs' of their prowess."

The last of the three lectures in this fourth volume has to do with southern Spain, and the inevitable bull-fight. Here there is a wholly unexpected conclusion; for when Mr. Holmes came from the arena and saw the horses — seventeen in number — that were lying dead as the result of a Spanish holiday, "What do they do with all these bodies?" he asked of a boy standing by, and was promptly told, in Spanish, "Oh, they make sausages and ship them to America." And there was a pretty neat adaptation of an old phrase by a gypsy boy who replied to Mr. Holmes's statement that he was going to Paris — "*O Paris! el ultimo suspiro del Americano*" (the last sigh of the American).

The fifth volume takes up the two archipelagoes in the Pacific which have fallen under the American flag. Mr. Holmes is not in the least concerned with the political or economical aspects of Hawaii or the Philippines, — indeed, he could not very well be, — but there are many questions quite unanswered in his lectures. These chapters are divided from one another by an intermediate discourse on "The Edge of China," Hong Kong being inhabited in part by Admiral Dewey and Lieutenant Hobson at the time of his arrival there. Some of the problems awaiting us are outlined in the remarks on the Sandwich Islands.

"It is said that the Hawaiian people numbered 400,000 when the islands were discovered, and to-day there are scarcely 30,000 of them left. Fifteen years ago there were not a hundred Japanese in the islands. To-day Japan is represented by 25,000 of her hard-working peasants and her shrewd business men. China has sent more than 20,000 pig-tailed natives hither. Fifteen thousand Portuguese are now competing with them."

Mr. Holmes did not see anything of the

Philippine Islands outside of Manila, when he was there in 1899. In fact, he saw part of a combined land and naval attack by the forces of the United States in Bacoor Bay, while lying in quarantine in the harbor of Manila. The Filipino patriots were still in possession of the entire archipelago, with the exception of the capital city, — and they would doubtless have had that, if Dewey had not prevented them from driving Spain out of its last foothold in the group. Naturally, when he went ashore he associated with the Americans of the city, and these were almost all army officers. Some Americans are becoming dimly aware of the fact that the army and navy of any country are as favorable to war, professionally, as the lawyer is to clients, the physician to patients, or the priest to penitents. They were not questioning the liberation of the Filipino nation by the simple process of shooting all of its members who believed that the "consent of the governed" was in some way essential to government by Americans. Nor does Mr. Holmes question it; nor can he be blamed greatly, depending upon public favor as he does, if he goes a little out of his way to attest his sympathy with our Army of Liberation. There is a certain smugness in the following, however, which is not wholly pleasant:

"It is not my province to discuss the influence for good or evil of these Spanish friars in the Philippines. Their rule is ended, and the church, at last awake to their shortcomings in the past, will, without doubt, under the guidance of American Catholics, transform the institutions which the friars have founded and fostered in the Philippines into agencies for future good."

There is no hint here, as there is none in the usual American newspaper of to-day, that the government of the United States has adopted in the most solemn manner, by the Treaty of Paris, the friars as her own, and stands pledged before the world to place them not only in full possession of all their temporal rights and properties, but to secure them in the full performance of all their spiritual functions, — one of the several untoward results of the refusal to permit any native Filipino to have a voice in the provisions of this Treaty of Paris, when we paid $20,000,000 for 9,000,000 of him. If what Mr. Holmes says is true, — and there is not the slightest proof of it, up to this moment, — America has been as shamefully remiss in carrying out its treaty obligations as she has been in securing human rights to the native population. The position of the Church, meanwhile, is impregnable; and the only possible attitude of the American government toward the Papacy is one of abject pleading to be released from the effect of the treaty it deliberately entered into with its eyes wilfully shut. Some of the "new diplomacy" seems more lurid than effulgent.

In the last volume published, the sixth, Mr. Holmes gets back to safe ground once more, — that of his own country. He calls the volume, aptly enough, the "American Wonderland," and therein informs us of the Yellowstone Park, the Grand Cañon of the Colorado, and the Snake Dance of the Moki Indians. The national reservation, fifty-five by sixty-five miles in extent, which takes in the geysers, lakes, forests, and rivers of the Yellowstone region, is a severe test of anyone's powers of description, but its difficulties are not to be compared with those attendant on giving the outer world some adequate notion of what the Grand Cañon of Arizona really is to the bystander. At the beginning of this arduous undertaking, none the easier for being self-imposed, Mr. Holmes confesses his own failure, as well as the failure of his photographic apparatus, to delineate the singular majesty of this greatest of natural exhibitions. He makes his meaning clear enough, however, when he writes:

"I believe that when we behold that scene for the first time, a series of new brain-cells are [*sic*] generated, and until they have become sufficiently developed, the cañon withholds its message. In the average mind there is no place for an impression so unlike any before received. At first sight the mentality is dazzled. He who looks but once sees not the cañon. He who would know its glory must first prepare the tablets of his mind, — erase all preconceived images, and then with reverence approach the brink, and sitting there day after day teach his blind eyes and blinder sense to read through the medium of feeling the exalted message which this supremest of earthly scenes imprints upon the soul."

Mr. Holmes wisely avails himself of the language of Captain Clarence Edward Dutton, soldier and geologist, when he says:

"'It is useless to select special points of contemplation. The instant the attention lays hold of them it is drawn to something else, and if it seeks to recur to them it cannot find them. Everything is superlative, transcending the power of intelligence to comprehend it. There is no central point around which the other elements are grouped and to which they are tributary. The grandest objects are merged in a congregation of others equally grand. If any one of these stupendous creations had been placed upon the plains of central Europe, it would have influenced modern art as profoundly as Fujiyama has influenced the decorative art of Japan. Yet here are hundreds of them swallowed up in the confusion of multitude.'"

Yet it is not too much to say, these apologies having been duly made, that this lecture

does succeed, with its word-painting and photographic views, in really awakening in the student a conception of what it is that the cañon is to mean to him when gazed on with living eyes and without artificial aids to apprehension. No single sentence, nor paragraph, nor page, nor illustration, can be taken as typical of the means adopted to secure this admirable and praiseworthy result, but the article as a whole does go far toward its successful accomplishment.

The last lecture comes, after this, as something of an anti-climax, though it is well told, and does not in any particular exceed Mr. Holmes's really remarkable and evidently growing powers of description. It may be hoped, for all that, that at some future day another visit will be paid the Grand Cañon, and another attempt made to master its wonders and glories with riper powers and more accustomed hand. And the wish may also be expressed that an index of the entire work will be inserted at the close of the final volume, making it as serviceable for future reference as it is for present enjoyment while one is turning its attractive pages.

WALLACE RICE.

"THE IDEAL ROMAN SENATOR."*

It is a far cry from the formerly accepted view of the Emperor Tiberius to that of Mr. J. C. Tarver, who can even find in him "the ideal Roman Senator." His reign has been very generally held in the past as a notable example of the evils possible to a degenerate despotism. According to Mr. Tarver, the world has seen few rulers comparable to this same Tiberius in all the qualities which secure justice and peace and prosperity to the governed and deserve to be rewarded with affection and respect for the governor. It is known to most people, though Mr. Tarver reveals little if any knowledge in that direction, that the extremely unfavorable view has long since challenged seriously injurious criticism. Dr. Sievers and Adolf Stahr, in Germany, plead strongly for a more favorable view about half a century ago. Others, in Germany, England, and America, have wrought effectively in the same line, including Furneaux, the Clarendon Press editor of Tacitus, and the late Professor William F. Allen, whose edition of the first six books of the Annals is more generally used than any other.

But just as the soundest scholarship has already rejected many of the worst features of the old portrait as unhistorical, so it will surely reject the little less than saintly figure which comes to it under the name of Tiberius from the pencil of Mr. Tarver. If one may reason back from results to probable methods, it might seem that Mr. Tarver began by building up an ideal Tiberius upon the foundations laid in the eulogy by Velleius Paterculus. Afterward, one might imagine, he discovered with indignation that one Tacitus, regarded by many as an historian of some power, had taken a view of the subject in many respects radically different. Tacitus is therefore relegated to the position of a malignant pamphleteer, utterly incompetent to write history, powerful only to obscure the truth by the diabolical ingenuity of his masterfully deceptive rhetoric. The wickedness of his assault on the good, the merciful, the wise Tiberius, is enhanced by the fact that it was not really Tiberius whom he was after, Domitian being the inferential goal of his bitterness. When Mr. Tarver finds something in Tacitus peculiarly damaging to Tiberius if true, his mind seems automatically to go through some such logical process as this: "Tacitus may have found this in the Memoirs of the younger Agrippina; therefore he must have found it there, and therefore he did find it there. Now Agrippina would naturally have lied about Tiberius in any case; therefore she probably lied about him in all cases, and we may conclude with certainty that she did lie about him in this particular case." The result of such an attitude of mind toward the chief Roman authority for the reign of Tiberius is a book which cannot be seriously regarded as an important contribution to Roman history.

If Mr. Tarver had taken pains to give Tacitus a careful and unbiassed reading before taking up his own pen, he would have written a different book. The unjust severity of the condemnation visited upon Tiberius by generations past was based not so much upon what Tacitus really says as upon the carelessness with which Tacitus was read and interpreted. The rehabilitation of the Emperor's character, so far as a truthful rehabilitation is possible, depends almost entirely upon the Annals of Tacitus; and the work will be done most effectively by one who goes to the text unblinded by the presupposition of devilish malignity in an author who, with all his strong feeling as to the right or wrong of the transactions recorded, tried always to be fair.

* TIBERIUS THE TYRANT. By J. C. Tarver. Westminster: Archibald Constable & Co. New York: E. P. Dutton & Co.

Students of far better temper and higher qualifications than are displayed by Mr. Tarver have found in the life and character of Tiberius a problem incapable of any entirely satisfactory solution. It is plain enough that Tacitus himself, with a much larger fund of evidence than is accessible to modern investigators, found it a point of great difficulty. To hold with Mr. Tarver that the supposed reign of terror which characterized his later years is a pure myth, based upon the slanders of disappointed members of the imperial household and Roman nobles embittered because he had wrested from them the privilege of plundering the Provinces, is to hold against inherent probability as well as positive evidence. The cloud overhanging those last years will not clear away, and the real problem is to reconcile it with equally certain facts as to the long years preceding. Tacitus admits — or, rather, positively states — that Tiberius led a life without reproach, according to the standards of the time, up to a point when radical changes of character for the worse are extremely rare. We say "according to the standards of the time," that no one may unconsciously follow Mr. Tarver in the assumption that what we are told of Tiberius warrants us in crediting him with the highest modern standards of spotless purity, up to the approach of old age. Any tribute to masculine character in the period in question would have to be very emphatic and very specific to warrant such interpretation. After Tiberius reached the throne, Tacitus finds signs of deflection from his former standards, a hateful cruelty becoming prominent during the career of Sejanus, and cruelty and lust together dominating the years which remained after Sejanus had fallen. Tacitus can account for this puzzling transformation in an old man only on the theory that the virtue of the former years was a mere veneering, assumed for the sake of policy, and that the catastrophe at the close was but the breaking out of natural instincts always present though so long and so successfully restrained.

We have already said that Tacitus himself seems aware of the difficulty of such an explanation. The careful student of to-day feels it still more, but he feels no less the difficulty of the assumption than a man of so high a level of character and attainment as Tiberius appears to have maintained could in his old age have fallen into the position of a cruel reprobate. The best suggestion yet made is that which finds the explanation in the taint of insanity present in the Claudian family. A cold, suspicious nature, thrown off its mental balance, could easily reach any depth of cruelty, and all the more so when in possession of irresponsible power. And with the same lack of a well-balanced mental restraint, a serious perversion of the sexual instincts, even in old age, is not so far out of the range of human probability as in itself to discredit evidence otherwise apparently reliable.

Mr. Tarver writes with a strong bias in favor of a genuinely monarchical government. In his view, Tiberius made about his only serious mistake in attempting to emancipate the Senate from his own control (an attempt, by the way, which Tiberius never really made at all). A congress or parliament is to him merely a "debating society," absurd as a governing body and useful only as it becomes a puppet in the hands of some managing power. He is incapable of realizing that anything of real value was lost when Rome passed into the hands of a single ruler. In all this he simply carries certain present tendencies of thought to the extreme, and may do some good in the way of stimulating a needed reaction against the tendencies themselves.

W. H. JOHNSON.

"THE RENDING OF VIRGINIA."*

A portion of Mr. Granville Hall's history of "The Rending of Virginia" is serviceable, inasmuch as it preserves official papers necessary to a judicial treatment of its subject; but the book itself is far from being written in a judicial manner. The strong anti-slavery and anti state-rights sentiments of the author color the whole treatment. The terms "Rebellion" and "Conspiracy" are met with *passim*, and the State of Virginia is not even given credit for logical sincerity in her advocacy of secession, the whole matter being treated as but an illegal pro-slavery movement. It is too late in the day for such a one-sided treatment of secession, and even impartial Northern critics are coming to admit as much.

But the chief burden of this large volume of over 600 pages is an effort to show that the formation of the State of West Virginia was justifiable and constitutionally legal. This is a point of view that might be discussed at length, but lack of space forbids. The act for the admission of West Virginia into the Union

* THE RENDING OF VIRGINIA. A History. By Granville Davisson Hall. Illustrated. Glencoe, Ill.: Archie C. Hall.

was passed by a vote of 23 to 17 in the Senate, and 96 to 55 in the House of Representatives. When it reached the President, he requested the opinions of his cabinet officers, and the cabinet was equally divided,—Messrs. Seward, Chase, and Stanton holding that the act was constitutional; Messrs. Welles, Blair, and Bates, that it was unconstitutional in that the State of Virginia had never given her consent to the division. A brief quotation from the opinion of Attorney-General Bates must suffice. He says (p. 494):

"The act of consent is less in the nature of a law than of a contract. It is a grant of power; an agreement to be divided. And who made the agreement? The representatives of the forty-eight counties with themselves. Is that fair dealing? Is that honest legislation? Is that a legitimate use of a constitutional power by the legislature of Virginia? It seems to me that it is a mere abuse, nothing less than an attempted secession, hardly valid under the flimsy forms of law."

The cabinet being thus evenly divided, the President had to decide for himself, after all; and his opinion is simply a case of special pleading, through which any constitutional lawyer could "drive a coach and four." Mr. Thaddeus Stevens, in the House, "took the bull by the horns." He said (p. 478) that he "was not deluded by the idea that we are admitting this State in pursuance of the Constitution of the United States." "It was a 'mockery' to say that the Legislature of Virginia had consented." He held, therefore, "that the State of Virginia had never given its consent; but this might admit West Virginia, not by virtue of any provision of the Constitution of the United States, but under one absolute power which the laws of war give us in the circumstances in which we are placed." He should "vote for the bill on that theory, and that alone." This theory is at least intelligible, and less specious than seeking constitutional arguments for an unconstitutional act.

We have no space to notice the seizure *vi et armies* of the counties of Berkley and Jefferson, for which there was not even the pretended consent of the few counties assumed to form the State of Virginia. The formation of the State of West Virginia was a Cæsarean operation, not a natural birth, and can only be defended by the excuse, as Mr. Stevens held, of the "war power"—that convenient excuse for many other questionable acts. A very different view of "The Dismembership of Virginia" will be found in an article with this title, written by Mr. William Baird, of Essex county, Virginia, originally printed in the "Publications of the Southern Historical Association" (January, 1898), and in a revised and enlarged form in the "Southern Historical Society Papers" (Vol. XXVI., 1898).

Mr. Hall gives (p. 535) a list of members of the Virginia State Convention of 1861; but the name of Hon. Muscoe R. H. Garnett, M.C., is omitted, and there are several misprints in the list, as there are, indeed, throughout the volume, one of the most vexations being in the Preface (p. 14), George *Nelson* for George *Mason*, which will not mislead any Virginian, though it may mislead other readers. The work may serve as *mémoires pour sevoir*, but it is far from being such a "History" as one might expect from a participator in the events recorded. A more judicial temper is needed, for history does not let itself be written from a partisan point of view.

The lack of an index interferes very much with the use of the volume.

JAMES M. GARNETT.

THE YALE BI-CENTENNIAL AND COMPARATIVE PHILOLOGY.*

Four volumes of the Yale Bi-Centennial publications serve, or might well serve, as a memorial to William Dwight Whitney, the man who won recognition for American scholarship as Franklin won recognition for American nationality. These are the volumes that deal with certain phases of Indo-European philology and general linguistics associated with the name of Whitney.

The volume that would suggest the work of Dr. Whitney to the widest circle of readers is Professor Oertel's "Lectures on the Study of Language." So swift is the march of science that its right of publication cannot be questioned thirty-five years after the appearance of "Language and the Study of Language," and twenty-seven years after the appearance of the "Life and Growth of Language." In those thirty-five years highly important investigations and statements of principle have come from Ascoli, Johannes Schmidt, Verner, Brug-

* LECTURES ON THE STUDY OF LANGUAGE. By Hanns Oertel. New York: Charles Scribner's Sons.

INDIA, OLD AND NEW. With a Memorial Address. By E. Washburn Hopkins, M.A., Ph.D. New York: Charles Scribner's Sons.

THE GREAT EPIC OF INDIA. Its Character and Origin. By E. Washburn Hopkins, M.A., Ph.D. New York: Charles Scribner's Sons.

ON PRINCIPLES AND METHODS IN LATIN SYNTAX. By E. P. Morris. New York: Charles Scribner's Sons.

mann, Osthoff, Leskien, Sievers, Paul, Sweet, Delbrück, Gustav Meyer, and Hirt. No book of a generation ago has weathered these years as have the two books of Whitney; they can even now confidently be placed in the hands of students. But, essentially sound as they are, they are not of to-day. Professor Oertel's book is. In fact, it is everywhere peeping into the to-morrow of the science. The latest investigations and the present state of controversies are duly registered. In other words, Professor Oertel is writing for the serious student of his science, the future bearers of its doctrines. Herein lies the strength and the comparative weakness of his book. It will have no such wide appeal as Professor Whitney's lyceum statements, and its very timeliness bears within it the stigmata of early eld. However, these are the accidents of the book. Its style is clear, its method logical, its subject-matter full and weighty, its vision wide and distinct. It is an admirable book of authoritative instruction, and as such will commend itself to an increasing body of students including many who are not, and do not care to be, specialists. Of the five lectures, the first, "Historical Introduction," and the last, "Semantic Changes," hold unchallenged possession of the field, so far as any discussions in the English language are concerned. But the book as a whole, even by the side of Paul's "Prinzipien," von Gabelentz's "Sprachwissenschaft," the two recent books by Sweet, and (to be catholic in our summary) the philosophical discussion by Wundt, has quite independent value.

"India, Old and New," by Professor E. Washburn Hopkins, consists of a series of essays and addresses of a more popular character. Its scope is wide, and shows again how varied the answer may be to the question, "What can India teach us?" Whether we deal with origins or with present-day problems, with literature, philosophy, religion, or politics, India has some message for us, some practical hint, touched usually with a poetic charm, which appeals to both reason and imagination. The first three essays, — "The Rig Veda," "The Early Lyric Poetry of India," and "Sanskrit Epic Poetry," — deal with the literary phases of old India in a manner that combines scholarly disquisition with popular illustration and summarizing. "A Study of Gods" illustrates how the far past is still living in India to-day. "Christ in India" is a closely reasoned reply to the theory that Christianity is borrowed from Buddhism, a fine piece of scholarly writing that is *not* an example "of the style in which grave historical subjects are treated by certain debaters, whose object does not seem to be to arrive at truth, but only to convince others." The ensuing chapters, on "Ancient and Modern Hindu Guilds," "Land-Tenure in India," "The Cause and Cure of Famine," and "The Plague," fix our attention more and more upon the living and throbbing question of modern India. The volume, to which is prefixed a memorial address in honor of Professor Salisbury, closes with an epilogue, or rather peroration, upon new India, from which we quote:

> "For, thanks to England, there is a New India, no longer enslaved but free, no longer blinded but enlightened, not perfect but striving for perfection, weak but great, potentially strong, awaking to-day to the full consciousness of a glorious past and the possibility of a still more glorious future. Old India endured and dreamed of God. Her bastards revile and dream of themselves. But New India thinks, her dream is of the future. And what is this noble dream? She dreams not of independence, but of political equality based on moral likeness. She seeks to prove that in fiscal and judicial administration all native officials can, without European supervision, be as incorruptible as are British officials, claiming that to proved ability and integrity is due a recognition of the Indian's right to share in the government of the Indian's country. So may her dream be accomplished, and may England, even at some seeming cost, be ready to meet her halfway, proving in her turn, and before it is too late, that she cares less for revenue than for righteousness."

One misses in the book the eloquence of the late Max Müller, but the sobriety of tone inspires confidence in the writer's solidity and authority, and the book is throughout readable.

"The Great Epic of India," by the same author, is a rather voluminous special investigation. It embraces a minute analysis of the Mahābhārata, its contents and metres, and thus arrives at a tenable view of the origin and constitution of the epic. The general student will be interested in the summaristic statement that "there is no 'date of the epic' which will cover all its parts (though hand-book makers may safely assign it in general to the second century B.C.)."

Professor E. P. Morris's book "On Principles and Methods in Syntax" is also a special study, but one that may well detain us somewhat longer. For the book is written with special reference to Latin; and most of us who teach language, or deal with it seriously, derive our syntactic organum, for better or worse, from our study of Latin. Professor Morris has gone resolutely to work to clear away the prepossessions that have robbed

studies in syntax of the fullest results. A first reading leaves one with a tinge of pessimism. But closer reading, and a little afterthought, shows that the book is even keener and surer in its suggestions and directions than in its criticism. The net result is a body of working principles that cannot but lead to productive work. Of his main contention the author has given a brief summary in a paragraph contributed to Professor Oertel's book.

"It may be laid down as a general rule that the significance of every concrete case form, mode form, or tense form depends to a considerable degree on their setting and on the meaning of the word to which case, mode, or tense endings have been added. So that it is really incorrect to speak of the meaning of the ablative ending (*e. g.*, *-o*) or of the subjunctive ending (*e. g.*, *-am*), as if all the meaning rested upon them. We ought to speak of the meaning of the ablative ending *-o* with such and such nouns, and of the subjunctive ending *-am* of such and such verbs. Even the person, in the latter case, would be an important semantic element."

The chapter on parataxis likewise merits special attention. The investigator must henceforth reckon with Professor Morris's theses; the student will find the book suggestive and stimulating; but oh, if only some of those pedagogues would read it, with whom section-numbers in Harkness, or Allen and Greenough, have ceased to be references and have become obsessions!

It is curious to note how the cry of *method* reëchoes through these four volumes. But it is a cry for correct and fruitful methods, or such at least as command consideration. All in all, the volumes fittingly hold a place in the secular series in which they are included. They appeal to the senate of scholarship and to the referendum of thought; they reflect the spirit of both university and the college, of both truth and culture. In both senses they are worthy of the great Whitney. GUIDO H. STEMPEL.

SOME RECENT BOOKS ON EDUCATION.*

In "An Ideal School; or, Looking Forward" Superintendent Search discusses many of the problems of contemporary pedagogy from the point of view of extreme individualism. After a chapter of original statistical data of value as showing the weakness of the present graded system, he devotes the remaining portion of the book to the school of the future, its location, its plant, its teachers, its studies, and its relations to the community. Among his novel suggestions are the following: All the schools of a city, from the kindergarten to the high school, are to be concentrated in one large park. The course of study and organization of the schools are to be completely reconstructed. Until the eighth year of a child's life, he shall attend only a play school or modernized kindergarten; three years will suffice for an alphabetic school where the "three r's" are acquired. For the grammar grades, an intermediate school would be substituted which would aim to develop the vital human interests of the children. The book should be read not only for its views, which are stimulating, but for the *résumé* which it incidentally gives of many of the important educational experiments of the last decade, and for the outline of elementary method from the subjective or child-study standpoint. The volume has, however, many of the defects of a radical plea. It is loosely put together, exaggerations abound, and it is lacking in judicial quality. Some of the references are inexact, and the evidence cited to support the alarmist position as to over-pressure in the schools is insufficient, while some of the authorities are so old as to be practically worthless. In a book of its general purpose, these defects may be considered of minor significance. In general, it deserves the popularity which it has already achieved.

Mr. H. Thiselton Mark, of Owens College, Manchester, has collected his general impressions of American schools in a volume entitled "Individuality and the Moral Aim in American Education." He examined many phases of education, in order to characterize the American spirit; the plans of school organization, methods of classification, training of teachers, child study, the kindergarten, women's clubs, colleges and universities, the educational press, — all these pass successively under his microscope. The resulting conclusions may be recommended as an antidote to the recent utterances of Professor Münsterberg. "There is probably nothing more beautiful in education anywhere than the school-life of the children in the best primary and grammar grades. Here the school work becomes the child's willing expression of himself, the school life is part and parcel of his

*AN IDEAL SCHOOL; or, Looking Forward. By Preston W. Search. New York: D. Appleton & Co.

INDIVIDUALITY AND THE MORAL AIM IN AMERICAN EDUCATION. The Gilchrist Report presented to the Victoria University March 1901. By H. Thiselton Mark. New York: Longmans, Green, & Co.

THE ART OF TEACHING. A Manual for Teachers, Superintendents, Teachers' Reading Circles, Normal Schools, Training Classes, and Other Persons Interested in the Right Training of the Young. By Emerson E. White. Chicago: The American Book Co.

THE TRAINING OF TEACHERS, AND METHODS OF INSTRUCTION. Selected Papers. By S. S. Laurie, Professor of the Institutes and History of Education, University of Edinburgh. New York: The Macmillan Co.

PESTALOZZI AND THE FOUNDATION OF THE MODERN ELEMENTARY SCHOOL. By A. Pinloche, Professor in the Lycée Charlemagne and the Ecole Polytechnique, Paris. New York: Charles Scribner's Sons.

HISTORY OF EDUCATION. By E. L. Kemp, Professor of Pedagogy, State Normal School, East Strondsburg, Pennsylvania. Philadelphia: J. B. Lippincott Co.

HISTORICAL SOURCES IN SCHOOLS: Report to the New England History Teachers' Association, by a Select Committee. New York: The Macmillan Co.

own natural life, which it supplements, enlarges, and interprets" (p. 246).

The aim of "The Art of Teaching," Dr. Emerson E. White's concluding contribution to his pedagogical series, is to set before the elementary teacher clear-cut standards and tests of efficiency by which she may judge her own work. The first section of the volume treats of the fundamental aims of good teaching, as exemplified in drills, oral instruction, examinations, class or individual instruction, etc. The latter half offers suggestions in regard to the different subjects of the elementary curriculum. On the theoretical side Dr. White is conservative, perhaps unduly so in his estimate of the services of philosophy and genetic psychology to education; but his treatment of every-day schoolroom problems represents a wealth of mature judgment which few teachers can afford to dispense with.

Prof. S. S. Laurie has issued a new edition of his selected papers on "The Training of Teachers and Methods of Instruction." Two new articles, one on university education and another on history and citizenship in the school, are included. The essays naturally fall into three groups: (1) those dealing with the professional training of teachers; (2) those treating of the functions of different grades of schools (primary, secondary, university); and (3) those handling problems of the curriculum and the internal management of schools. These articles are thoughtful and well-prepared discussions of important issues in education, and are written in a philosophic spirit. While written to meet special occasions in Great Britain, Professor Laurie has so well viewed the problems in their wider aspects that an American can read them with profit. The paper on "The Religious Education of the Young" is one which might well be republished in cheap form for popular use.

Professor Pinloche's long-heralded volume on "Pestalozzi and the Foundation of the Modern Elementary School," which concludes the "Great Educators" series, is something of a disappointment, largely because of its unsympathetic picture of Pestalozzi's personality. The larger portion of the book is given to a systematic statement of Pestalozzi's views on education culled from his own writings; this will be of great service to students, as some of the originals are not accessible in English translations. This section would have been of more value had Professor Pinloche explained Pestalozzi and compared his ideas at different periods of his career, — Pestalozzi's emotional outbursts being at times unsatisfactory expressions of his own views. The concluding chapters on Pestalozzi's influence are slight and scrappy. The book contains signs of having been written in haste.

In four hundred pages, Professor Kemp has written a new history of education, which covers the entire territory from the ancient Egyptians to Herbert Spencer. More space is given to accounts of the educational systems of modern Europe and America than is usual in similar treatises, and less attention is paid to the personality of the educational reformers. Professor Kemp writes forceful, idiomatic English, devoid of technical expressions; consequently the book is better suited to the needs of immature students than most of its rivals for popular favor. At times, the author's popular style carries him beyond the pale, as in the case of his description of Rosmini as "a *brainy*, learned, and pious Italian priest." A useful list of books is appended, which might have been strengthened by more descriptive notes, and the initials, at least, of the authors.

A select committee of the New England History Teachers' Association, consisting of C. D. Hazen, E. G. Bourne, Sarah M. Dean, Max Farrand, and A. B. Hart, has enriched the literature of method with one of the best pieces of descriptive bibliography yet published, in its report on "Historical Sources in Schools." The first part of the report consists of a brief and conservative discussion of the source method of teaching history. The four remaining sections describe the sources, (1) of ancient history, (2) mediæval and modern European history, (3) English history, and (4) American history; the main divisions thus corresponding to the recommendations of the Committee of Seven. The list of sources, arranged topically, is not the usual mere collection of titles, publishers, and prices, but a series of valuable descriptive and critical paragraphs which no teacher of history in secondary schools can afford to be without.

HENRY DAVIDSON SHELDON.

BRIEFS ON NEW BOOKS.

Educational and social essays.

Although Mr. Walter H. Page has edited, and edited with eminent success, the most "literary" of our magazines, we fancy he would hardly like to be called a man of letters. To him the world is a place in which to do things rather than a place to live in and write about, and the literature that tells how things are done, or that provides an impetus for the doing of others, is the sort of writing that most appeals to him. He is an idealist of a very practical sort, familiar with many political and social problems at first hand, and having a firm grasp upon the solid facts of the situations he chooses to discuss. These characteristics are very evident in the little book which he calls "The Rebuilding of Old Commonwealths" (Doubleday), and which is made up of two addresses and one magazine essay, all produced within the last five years. These papers deal with the South, for that is the region of the author's birth and boyhood; their message is that of a man who has not got far enough away from his early environment to have his sympathies dulled or his understanding made sluggish. Public education considered as the corner-stone of the demo-

cratic edifice is the theme of these papers. In the first of them, "The Forgotten Man," Mr. Page speaks some home truths to the people of North Carolina, his own native State. Not in any carping spirit, but with stern insistence upon the logic of the case, he points out that the State spends $3.40 per year per pupil for its public schools, and that in consequence one white person in every four is illiterate, while nearly three hundred thousand North Carolinians born have impoverished the commonwealth by finding homes in other States. Here is "a slight hint of the cost of ignorance and of the extravagance of keeping taxes too low." The substance of this address is condensed in the admirable epigram, "We pay for schools not so much out of our purses as out of our state of mind." Mr. Page's second paper, "The School that Built a Town," is a plea, ringing if not impassioned, for the sacredness of the educational calling as the "one true science of building a stable and broad-based democratic social structure." To his hearers he says, "Whatever others may be doing, you are working with the central secret of human progress," and the school audience which he is addressing is inspired by his story of how the public school system of Northwood raised the life of the entire community to a higher plane. "The Rebuilding of Old Commonwealths," the third and last of these papers, is a keen diagnosis of the social conditions of the South, which shows that slavery is now, as it was fifty years ago, mainly responsible for the discouraging facts of the situation, and again pointing to public education as the sole efficient agency for the establishment of a truly democratic social order. This paper, like the other two, is stimulating and suggestive in the highest degree, and deserves to find the widest possible audience of readers.

The latest text-book of English literature.

The preparation of a school text-book of the history of English literature presents a task of constantly increasing difficulty. The number of good texts is already considerable, and there is not much latitude possible as to the selection or omission of facts. Nor is there much more in the matter of critical estimates; for authoritative opinion concerning the chief English authors is fairly well crystallized, and a new writer has no right to be original. Beyond an occasional variation of the accent, or shading of the emphasis, he cannot go if he is to be a safe guide for young students. He may express his own opinion concerning the relative supremacy of Shelley and Wordsworth, or of Tennyson and Browning; he may construct his own hierarchy of the Elizabethan dramatists; he may correct erroneous popular judgments. But he is under bonds not to be biassed or sensational or erratic in the views which he promulgates. The latest "History of English Literature" (Scribner) is the work of Professors William Vaughn Moody and Robert Morss Lovett, and its controlling principle is stated in the following words: "The fact has been held constantly in mind that literature, being the vital and fluid thing it is, must be taught, if at all, more by suggestion, and by stimulation of the student's own instinctive mental life, than by dogmatic assertion. More than any other branch of study, literature demands on the part of the teacher an attitude of respect toward the intelligence of the student; and if at any point the authors of this book may seem to have taken too much alertness of mind for granted, their defence must be that only by challenge and invitation can any permanent result in the way of intellectual growth be accomplished." This is the apology of the authors, if any apology is needed, for having written their book, not in the dry fashion of the ordinary school-text, but with the literary grace and delicacy of phrase that we look for in the critical essayist who addresses an adult audience. They have produced the best-written elementary text-book of the subject that we have ever read; whether it will prove proportionally excellent as a teaching manual is a matter of some doubt. It is a book that can be read straight through with pleasure; whether it is a book that can be profitably studied, paragraph by paragraph, by crude young minds of slight literary range, is quite another matter. What we have said may be illustrated by a few sentences from the characterization of Hamlet. "The core of his purpose is always firm; and it is one of the ironies of circumstance that Hamlet has come to stand in most minds for a type of irresolution. This misunderstanding of the character is largely due to the exaltation of excitement in Hamlet, which causes his mind, even in the moment when he is pursuing his purpose with most intentness, to play with feverish brilliancy over the questions of man's life and death; which makes his throbbing white-hot imagination a meeting-place for grotesque and extravagant fancies; and which leads him, so to speak, to cover the solid framework of his enterprise with a wild festoonery of intellectual whim, to envelop it in fitful eloquence, swift and subtle wit, contemptuous irony and mordant satire." Fine as this unquestionably is in thought and expression, it must remain meaningless verbiage to nine-tenths of the young readers for whom it is intended. But even if this book should prove ill-adapted to its immediate purpose, there is matter for congratulation in its having been produced. It stands in refreshing contrast to the formal text-books, and is the book that we should next recommend to students and readers who have graduated from their Stopford Brooke's "Primer." It is well proportioned, giving much space to the last two centuries, yet not filling that space with superfluous names, titles, and dates. The writers have felt that an author worth mentioning at all was worth discussing with some seriousness, and this has been their method throughout. The "Reading Guide" at the end occupies twenty-five pages, and is of great value. We have noticed a few slips, but they

are hardly worth mentioning. They include such things, for example, as the misquotation "broadening down from precedent to precedent," and the statement that "The Cloister and the Hearth" is a story "of the life of Erasmus," instead of dealing with the parents of Erasmus.

Records of a vanished craft.

So completely has wood-engraving been superseded by the modern "process" methods of picture reproduction that we of to-day are apt to forget or overlook the large part played by the graver's tool in the history of popular art. Up to little more than a generation ago, engraving on wood was practically the only method of reproducing an artist's drawing for the purposes of the printing press; wood-engraving was then a flourishing profession, and the engraver was a mighty personage upon whose skill the artist must depend entirely for the impression of his work received by the general public. An interesting realization of this vanished condition may be gained from the volume entitled "The Brothers Dalziel" (Dutton), a record, autobiographic in form, of the work of George and Edward Dalziel, two noted English wood-engravers. For half a century (1840–1890) these brothers, perhaps the leaders of their profession in England, worked in close association with many of the foremost artists of the period, not only in the reproduction of their drawings on the block, but also in the superintendence and publication of elaborate art-books, such as "Dalziel's Arabian Nights" and "Dalziel's Bible Gallery." The last-named collection includes some of the most notable work of what has been called the golden age of English illustration. To its preparation the Dalziels devoted years of patient labor and many thousands of dollars, enlisting the services of such artists as Lord Leighton, Burne-Jones, Holman Hunt, Ford Madox Brown, and Mr. G. F. Watts. Yet the enterprise was financially almost a complete failure, some two hundred copies being the extent of the sales. Messrs. Dalziel's informal account of their half-century of work is liberally sprinkled with appreciative letters (many reproduced in fac-simile) from the artists whose blocks passed through their hands. There is one from Rossetti, in which he speaks of two engravings (evidently those for the "Moxon" Tennyson) as "now highly satisfactory and well repaying all your pains." It will be recalled that Rossetti's first experience with the Dalziels, in connection with the drawing for Allingham's "The Maid of Elfin-Mere," was one of sore trial for both artist and engraver, and the inspiration for such pleasantries as the following:

> "O woodman spare that block,
> O gash not anyhow!
> It took ten days by clock,
> I'd fain protect it now.
> *Chorus* — Wild laughter from Dalziel's workshop."

But, with due allowance for Rossetti's humorous exaggeration, it must be said that his tribulations were owing rather to his own ignorance of the technical requirements in the case than to any fault of the engravers. That the relations of the Brotherhood with their many exacting clients were generally of the most genial and satisfactory sort there is ample testimony in these pages. Of the thousands of blocks sent out from their workshop, the Messrs. Dalziel have selected the most noteworthy for reproduction in the present volume. There are upwards of 150 plates in all, including specimens of the work of nearly every prominent English artist of the earlier Victorian period who has worked in black-and-white. The collection thus brought together is a remarkable one, which the art-lover should not overlook. We trust the kindly memory of the Brothers Dalziel and their distinguished work may be kept alive for many a day by this handsome volume.

Student life at Oxford.

The publication of Mr. John Corbin's "An American at Oxford" (Houghton) has an unanticipated timeliness, coming, as it does, just after the announcement of the Rhodes bequest. Every young man in America who is ambitious to become a Rhodes scholar at Oxford will be certain to want this book, to say nothing of the many others who will be attracted to it as an interesting contribution to educational literature. What Mr. Corbin does is to give us, in simple and sometimes too colloquial language, an account of the Oxford student's life, in and out of doors, from the time of his matriculation to the time when he leaves the venerable city of the Isis armed with his pass or honors degree, as the case may be. We know of no other book that gives precisely this information, which is frequently of a nature to impress very curiously the youth whose ideas of university life are derived from experience of American or German institutions. We are told about the provisions for the comfort of students, their breakfasts from the college kitchen, their dinners in hall, their cloistered conditions of life, and their athletic sports. Emphasis is properly placed upon the social aspects of life at Oxford, for in these aspects may be found the most distinctive difference between the English universities and those of other countries. We regret to notice that Mr. Corbin thinks that the Rhodes trustees "should be most vigorously urged to select the scholars from the graduates of American universities." That the founder of the scholarships had no such idea in his mind is perfectly evident from the terms of his will, and this suggestion is tantamount to a plea for bad faith on the part of the executors.

The case of the Short Story.

Mr. Sherwin Cody is one of a number of writers who have recently been trying to make out a case for the artistic differentiation of the short story from the more extended work of fiction. They claim that the short story is not a novel in miniature, but a distinct literary form, with its own laws and mode of development. The argument is ingenious, but

it has always seemed to us a little sophistical, and the question is at least still open for debate. Mr. Cody has lately illustrated his thesis by collecting a dozen or more of typical examples, and publishing them in a volume with general and special introductions. This volume is entitled "Selections from the World's Greatest Short Stories" (McClurg), and, whatever we may think of the editor's thesis, the volume is a good one to read and to possess. As to the selection made, there are many possible opinions. Six of the stories are "Patient Griselda," "Aladdin," Balzac's "A Passion in the Desert," Irving's "Rip Van Winkle," Poe's "The Gold-Bug," and Hawthorne's "The Great Stone Face." There can hardly be any question about the claim of these six to be included in any representative collection, and the same may perhaps be said of the "Christmas Carol" of Charles Dickens. But we have grave doubts concerning "A Princess's Tragedy," from Thackeray's "Barry Lyndon," as also concerning the selections made from Maupassant and Mr. Kipling. As for the incongruity of putting things by Mr. J. M. Barrie and Mr. Arthur Morrison in such a collection, there can be no doubt at all. And where is Tourguénieff, the greatest of all masters of this form of literature?

A new treatise on Zoölogy.

The labor involved in the preparation of a modern manual of Zoölogy is so great and the expense of illustration so considerable that there is a growing tendency to make such treatises somewhat of an international undertaking. An illustration of this effort to obliterate national limitations is to be found in Messrs. Shipley and McBride's "Zoölogy" (Macmillan), which has been written with both the English and the American constituency in view. The English training of both authors gives, however, somewhat of a British bias to the terminology, and the sources of illustration are less American than students in this country might wish. This affects the work in question merely in the matter of convenience to users of the book upon this side of the Atlantic. Science cares little for political boundaries, and good books from any land are welcomed in all. It has been the aim of the authors to prepare an elementary treatise in which the subject should be developed as the reader advances. To this end the earlier chapters deal with the fundamentals of the science in an elementary way, while the later ones are more advanced both in method and matter. The authors have taken great liberties in the arrangement of the systematic portion of the text, to the consternation of those who rejoice in uniformity of classification and arrangement. Many new figures, either from original drawings or original sources, appear in this text for the first time. The compass of the book, and the skill with which the authors have chosen the matter from the great array of results of the investigations of recent years, render their manual one of our best short treatises on zoölogy.

A timely volume on forest culture.

The forest, as a living perpetual resource of the nation, is just beginning to claim its own with the American people. Time was when we looked to it merely for lumber, or sought only to rid the land of its presence; but now its relation to water supply, and thus to irrigation and navigation, is added to the prospect of a lumber famine. Growth of interest in silviculture is also evidenced by the establishment of courses of instruction in our universities, and the increase in our national forest reserves. The claims of recreation and sport are likewise potent, since they enlist æsthetic interests in the cause of forestry. All these considerations tend to make Professor John Gifford's book on "Practical Forestry" (Appleton) both timely and attractive. It is a popular presentation of the relation of trees to the manifold phases of our civilization, and to the phenomena and forces of nature, to soil, flood, and wind; to the landscape and to health. The agencies operative in the extension and limitation of forests, and methods for their formation and improvement, are discussed, and the industries which have been built upon their products are described. Brief reference is made to tropical forests, and the public reservations in this country are enumerated. The scope of the work, the suggestions for economic utilization of the forest, the condemnation of wholesale destruction and of fire waste, combine to make the book a force in the education of the reading public to the importance of prompt action in all public questions affecting our woodlands. Owners of country homes, and all lovers of nature, will find in it many suggestions of value.

An attractive Psychology.

Text-books in Psychology, though by no means the barren and dull contributions that they are supposed to be, are yet rarely of the type to make attractive general reading, — that of Professor James being always the notable exception. What may be demanded of a text is that it shall prove both helpful and attractive to the student who approaches the subject-matter with a student's interest and attitude. The recent text by Dr. Lightner Witmer of the University of Pennsylvania (Ginn & Co.) complies with these requirements to more than the usual extent. The specific traits of the book are the selections of its illustrative material, whereby charts and diagrams and illustrations enable the student to prove for himself many of the essential principles, and so in a modest measure furnish him with a miniature psychological outfit of an experimental kind; and again the selection and treatment of portions of the field best suited to the illustration of the facts and principles of mental analysis. Such a selection necessarily omits a great deal that a student might care to know; but by confining the attention to those portions that are really pedagogically suitable, the text gains in intent where it loses in extent. Dr. Witmer has produced a volume

with sufficient novel features to attract notice on the part of teachers and students of psychology. He has not sacrificed novelty to serviceability, and has maintained a consistent and tested plan of presentation throughout.

Observations on men and women.

"'Tween You an' I" is the grammarless title chosen by Max O'Rell to suggest the unpretentious and informal character of his latest collected observations upon men and women (Lothrop Co.). If one questions its felicity, the answer comes readily enough; we do not go to Max O'Rell for nicety of phrasing. What we do go for, we get in the new book, which, while it is never profound, and is often trite, contains plenty of amusing anecdotes with much witty criticism and interesting generalization. From the view-point of his cosmopolitan career, the author compares national characteristics, noting such matters as the philosophic cheerfulness of the French, the astounding length of the American memory, or the unfortunate assumption of the Englishman that he may be as disagreeable as he pleases when he travels. The author dispenses good advice in epigram to all the world and his wife, present and prospective, and analyses and classifies "Her Royal Highness Woman" as she appears in her endless variety to her subject man. His work strikes the popular note indicative of the lecturer and journalist; and in spite of the fact that there is almost too much of it, is clever and timely enough to find many readers.

BRIEFER MENTION.

"A Complete Geography," by Professors Ralph S. Tarr and Frank M. McMurry, is the second volume of the "two book series" of these successful textmakers, and is indeed a complete treatment of the subject for all ordinary school purposes. The maps alone number over a hundred, and the other illustrations, mostly photographic, are too numerous to count. The work is thoroughly modern and scientific in its treatment of the subject, and, best of all, is not an ungainly quarto, but a volume of reasonable dimensions, with a page not much larger than that of other school books. The Macmillan Co. are the publishers.

In modern language texts, the American Book Co. send us M. Jean de la Brète's "Mon Oncle et Mon Curé," edited by Miss Elizabeth W. White; an "Advanced French Prose Composition," by M. Victor E. François; and Herr von Wildenbruch's "Das Edle Blut," edited by Dr. Charles A. Eggert. From Messrs. Ginn & Co. we have a two-volume work on "Spanish and English Conversation," by Miss Aida Edmonds Penney. The Macmillan Co. publish an edition of Racine's "Athalie," edited by Professor F. C. de Sumichrast. Messrs. D. C. Heath & Co. publish the Comtesse de Ségur's "Les Malheurs de Sophie" (two stories only), edited by Miss Elizabeth W. White. Messrs. Henry Holt & Co. publish Fulda's "Unter Vier Augen." and Bendix's "Der Prozess," both comedies in one volume, edited by Mr. William Addison Hervey.

NOTES.

"Old English Ballads," edited by Dr. James P. Kinard, is a selection of sixteen familiar examples, with introduction and notes, published by Messrs. Silver, Burdett & Co.

"The Common Spiders of the United States," by Mr. James H. Emerton, is a practical manual, richly illustrated, for school use or private study. It is published by Messrs. Ginn & Co.

With the publication this month of "The Child and the Curriculum," by Prof. John Dewey, the University of Chicago Press announces the completion of its valuable series of "Contributions to Education."

"Training for Citizenship," by Mr. Joseph Warren Smith, is "an elementary treatise on the rights and duties of citizens," intended for the use of schools. The work is issued by the Lothrop Publishing Co.

"The Story of the Amphibians and the Reptiles," by Messrs. James N. Baskett and Raymond L. Ditmars, is a new volume in the series of "Home Reading Books" published by Messrs. D. Appleton & Co.

Messrs. P. Blakiston's Son & Co. have issued the first number of "The Medical Book News," a bi-monthly publication designed to furnish information of use to medical men in selecting books pertaining to medicine and the allied sciences.

"The Isoperimetric Problem of a Given Surface," by Professor Oskar Bolza, and "The Production of Muscular Twitchings," by Professor Jacques Loeb, are two further preprints from the forthcoming Decennial Publications of the University of Chicago.

"An Introduction to Physical Geography," by Messrs. Grove Karl Gilbert and Albert Perry Brigham, is a new "Twentieth Century Text-Book" published by the Messrs. Appleton. It is prepared for the early high school course, is concrete in treatment, and amply illustrated.

"The Middle Ages," by Professor Philip Van Ness Myers, is a revision of the first half of the author's successful "Mediæval and Modern History" of sixteen years ago. It will presently be followed by "The Modern Ages," both publications coming from Messrs. Ginn & Co.

The University of Chicago Press announces a reprint, edited by Prof. Frederic Ives Carpenter, of "The Life and Repentaunce of Marie Magdalene," a sixteenth-century morality play by Lewis Wager, now for the first time reprinted and provided with editorial apparatus. Another volume of literary interest soon to appear from the same press, is "The Diary and Correspondence of Wilhelm Müller," edited by Dr. Philip S. Allen and Dr. James T. Hatfield.

We note with pleasure the signs of prosperity and progress in our old friend under a new name, "Out West," formerly "The Land of Sunshine," Mr. Lummis's vigorous magazine of the Pacific Coast. Changing the name of a periodical is always hazardous, but in this case the wisdom of the step seems vindicated, and the new magazine has an air of maturity and fulness corresponding with its broadened field and title. The August number gives the third section of Mr. Lummis's remarkable series of papers, descriptive and expository, on California, which, with their profuse and novel illustrations, would make any magazine conspicuous. The illustrations as a whole seem better than usual in this number, and the reading matter of a

more even and inviting quality. The editorial writing, of course, does not fail in interest, and never can so long as it continues to be charged with Mr. Lummis's unhampered fervôr of conviction and flavored with his breezy and enlivening personality.

The "History of the Roman People," which Dr. William Fairley has translated (and to a certain extent edited) from the French of Professor Charles Seignobos, represents the best form of scholarly French text-book, and is now offered for use in American schools and colleges. The author writes with graphic power, literary charm, and philosophical purpose, which qualities are mostly retained in this adaptation of his work. Messrs. Henry Holt & Co. are the publishers.

In a review of Mr. Bryce's "Studies in History and Jurisprudence," in THE DIAL for July 16, in discussing the chapter on the old constitution of Iceland it was incidentally remarked that "Mr. Bryce probably never visited the historic isle," etc. This surmise is evidently an error; for a correspondent calls our attention to a passage from the author's earlier work, "The American Commonwealth," in which he says: "Sixteen years ago I travelled in Iceland with two friends" (introductory chapter, p. 9 of ed. of 1888).

A revised edition of Mr. G. A. Wentworth's "College Algebra" is published by Messrs. Ginn & Co. The same publishers also send us a revised edition of Dr. Alfred P. Gage's "Introduction to Physical Science," and a new "Manual of Astronomy" by Professor Charles A. Young. The latter work occupies an intermediate position between the author's two earlier texts, which have been drawn upon freely in its preparation. It is a leather-bound volume of over six hundred pages, with many illustrations.

A fifth volume of "Old South Leaflets" brings together a new collection of twenty-five of these valuable reprints of source material, and will be welcomed by every teacher of American history. The contents are too varied for any general description, but we may note the group of eight that deal with the early exploration and colonization of the new world. The remaining pamphlets deal with subjects as far apart as More's "Utopia," Dante's "De Monarchia," Bede on Augustine, Horace Mann on free schools, Grotius on "War and Peace," and the Hague Conference.

LIST OF NEW BOOKS.

[*The following list, containing 57 titles, includes books received by* THE DIAL *since its last issue.*]

HISTORY.

A History of the Nineteenth Century Year by Year. By Edwin Emerson, Jr.; with Introduction by Georg Gottfried Gervinus. In 3 vols., illus. in color, etc., 12mo. Dodd, Mead & Co. $3.60 *net*.

Immigration of the Irish Quakers into Pennsylvania, 1682–1750, with their Early History in Ireland. By Albert Cook Myers, M.L. Illus., large 8vo, gilt top, uncut, pp. 477. Swarthmore, Pa.: Published by the Author. $3.50 *net*.

Society in the Elizabethan Age. By Hubert Hall, F.S.A. Illus. in color, etc., large 8vo, pp. 305. E. P. Dutton & Co. $2.50 *net*.

Egypt in the Neolithic and Archaic Periods. By E. A. Wallis Budge, M.A. Illus., 12mo, pp. 222. "Books on Egypt and Chaldea." Oxford University Press.

Old Charlestown: Historical, Biographical, Reminiscent. By Timothy T. Sawyer. With portrait, 12mo, gilt top, pp. 527. Boston: James H. West Co. $2.

European Constitutional History; or, The Origin and Development of the Governments of Modern Europe, from the Fall of the Western Roman Empire to the Close of the 19th Century. By Nelson Case. 8vo, pp. 421. Jennings & Pye. $1.50.

A Primer of Greek Constitutional History. By A. H. Walker, M.A. 16mo, uncut, pp. 178. Oxford: B. H. Blackwell.

BIOGRAPHY.

Matthew Arnold. By Herbert W. Paul. 12mo, gilt top, uncut, pp. 188. "English Men of Letters." Macmillan Co. 75 cts. *net*.

Studies in the Lives of the Saints. By Edward Hutton. 12mo, gilt top, uncut, pp. 157. E. P. Dutton & Co. $1.25 *net*.

GENERAL LITERATURE.

Indian Fables. Collected and edited by P. V. Ramaswami Raju, B.A. Illus., 12mo, pp. 129. E. P. Dutton & Co. $1.50.

The Dead City: A Tragedy. By Gabriele d'Annunzio; rendered into English by Prof. G. Mantellini. Illus. in color, etc., 12mo, gilt top, pp. 282. Laird & Lee. $1 25.

Schiller's Einfluss auf Grillparzer: Eine Litterarhistorische Studie. Von O. E. Lessing. Large 8vo, uncut, pp. 124. Madison: University of Wisconsin. Paper, 50 cts.

The Time Elements of the Oresteian Trilogy. By Jonathan Bayley Browder, M.A. Large 8vo, uncut, pp. 76. Madison: University of Wisconsin. Paper, 35 cts.

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Ballads and Poems. By Wesley Bissonnette. 8vo, pp. 64. Colorado Springs: Published by the author.

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Jezebel: A Romance in the Days when Ahab Was King of Israel. By Lafayette McLaws. Illus., 12mo, gilt top, uncut, pp. 490. Lothrop Publishing Co. $1.50.

The Bridge of the Gods: A Romance of Indian Oregon. By F. H. Balch. Seventh edition; illus. by L. Maynard Dixon. 12mo, gilt top, pp. 280. A. C. McClurg & Co. $1.50.

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SCIENCE.

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Meteorite Studies — I. By Oliver Cummings Farrington, Ph.D. Illus., large 8vo, uncut, pp. 50. Chicago: Field Columbian Museum. Paper.

REFERENCE.

List of References on Reciprocity. Compiled under the direction of A. P. C. Griffin. 4to, uncut, pp. 38. Government Printing Office.

The Concise Standard Dictionary of the English Language. Abridged from the Standard Dictionary by James C. Fernald. Illus., 16mo, pp. 480. Funk & Wagnalls Co. 60 cts.

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A YEAR OF CONTINENTAL LITERATURE.

II.

Continuing from a previous number our summary of the "Athenæum" annual reports of the Continental literatures, we now present the following abstracts: Greece, by Professor S. P. Lambros; Holland, by Mr. H. S. M. van Wickevoort Crommelin; Hungary, by Mr. Leopold Katscher; Italy, by Dr. Guido Biagi; Poland, by Dr. Adam Belcikowski; Russia, by Mr. Valerii Briusov; and Spain, by Don Rafael Altamira.

One would expect from Athens some account of the riotous proceedings evoked last autumn by the vernacular translation of the New Testament, but Professor Lambros makes only a passing allusion to the matter.

"The attempt to introduce into historical description popular idiom only tolerated in poetry is not in accordance with the desire of the nation; on ethnic grounds the Greeks wish to be purists. So the experiment of translating the Gospel into popular dialect by Mr. Alexander Pallis was regarded as anti-national and anti-religious, and led last November to a rising of the students and people of Athens which ended in fatal scenes and the resignation of the Government."

The chief literary happening of the year in Greece has been the Centennial festival of the patriotic poet Solomos, whose poems have appeared in a new critical edition, and whose statue was unveiled in Zante last June. In *belles-lettres*,

"Mr. Panajotis Zanos has published three plays, 'Diogenes Romaros,' 'Andromeda and Perseus,' 'Comnenus and Theodora.' The last deals with the taking of Thessalonica by the Turks in 1430. Mr. Nicholas Lascaris has produced various one-act comedies. Mr. A. Nicolaras has written a beautiful play on Ariadne. The best publication of the dramatic year is the 'Aristodemos' of Mr. K. Angelopulos. Full of feeling are the first attempts in poetry of a young lady, Miss Aemilia Kurtelis, entitled 'Chrysanthema.' A pseudonymous writer, Vangos, has mystified people by an old Roman manuscript of folk-poetry. The name of the new Macpherson cannot be revealed at present. The poem itself is not without merit, but has nothing of Ossian's swing about it."

Historical and philological works are as numerous as ever, but not very interesting save to the specialist.

Heer Crommelin, writing of things Dutch,

says that "the book which must puzzle the critic of Holland most this year is, undoubtedly, Heer Jan Apol's 'Phaëthon and the Fool.' It is no more than a common tale of youthful experiences and feelings, but told in a sort of poetic ecstasy." The works of Heer Cyriel Buysse ("Van Arme Menschen"), of Heer van Hulzen ("Zwervers"), of Heer Brandt van Doorne ("Verweghe en Zijn Vrouw"), of Heer van Eckeren ("Donkere Machten"), and of Heer Louis Couperus, are characterized by "a healthy endeavor to put away all undue elaboration and to strive only for a pure expression of thoughts and feelings worth uttering." Heer Couperus has produced this year not less than three volumes, two of which belong to a sort of tetralogy, "De Boeken der Kleine Zielen"; while the third, called "Babel," discusses "the extreme pains our times takes to produce monstrous superfluities."

"The theme is a huge scheme for rebuilding the Tower of Babel. It is resolved that this time the tower shall reach the throne of Baal. Thus it becomes a work of years and years, which costs the lives and happiness of thousands. But the self-seeking pride of the master-builders, who suffer others to do the hard work, is kept back neither by floods or the fire of heaven, which threaten to destroy the building, nor by any reasons of sentiment. The impossibility of reaching heaven by a tower built on the blood of slaves is at length acknowledged by Cyrus, a shepherd's son of royal descent who had joined the builders. He leaves them when it dawns on him that their labour leads to no other goal than the unreasonable glorification of a few; and when he communicates this discovery to the enslaved multitude, a flower, the flower of mercy, springs up from the hard granite of the tower, a miracle which surpasses the dazzling enterprise of man."

Other works of fictive art are: "Na Scheiding en Dood," by Mrs. Atink; "Doodendans," by Heer Stijn Streuvels; and "De Jonge Dominee," by Heer J. Eigenhuis. The "Hollandsche Belletrie" of Dr. C. van Deventers is a critical work dealing with the writers of the present day. The author

"Is especially attracted by the psychological element in literature, and is ready to forgive many faults as to form and plan, and even as to the exposition of character, if only the author is thoroughly in earnest, and the spirit of his work is sympathetic."

In poetry, after some years of considerable dearth, new life is evident. There is Dr. van Eeden's "Passielooze Lilie," poems notable for their sweetness and thoughtfulness.

"Less popular, though not less in craftmanship, is Dr. J. B. Schepers's 'Bragi,' which has been very well received. . . . An interesting event of the year has been the appearance of political songs of the time by the young Heer C. S. Adama van Scheltema, a socialist, grandson of a well-known public man."

On the stage, the most conspicuous figure is that of Heer Herman Heyermans.

"His works are so well written that in reading them one has no difficulty in forgetting their doubtful dramatic merit. His latest work, 'Ora et Labora,' is little more than a melodrama (which probably accounts for its success on the stage), but the dialogue is very clever. Heer Heyermans meets life with a laugh and a sneer, but he renders it with a sigh and a tear, to please the pit."

Fiction in Hungary, writes Mr. Leopold Katscher, "has been at an extraordinarily low ebb during the past twelve months — so much so that only two novels and three volumes of short stories deserve mention." The novels are "Heathens," by Mr. Ferencz Herczeg, and "The Tartod Bear-Hunting," by Mr. Dezsö Malonyay. The former of these novels is a vigorous historical romance of the eleventh century; the latter is Transylvanian and modern. The three volumes of stories are "Insignificant Tales," by Mr. Béla Szivus, who has been styled the Hungarian Gorky; "Wanderers," by Mr. Ede Kabos; and "Living Pictures," by Mr. Istvan Barsony.

"The best volume of poetry this year is Mr. Lajos Bartók's 'Hope and Remembrance,' which is calculated to increase his deserved popularity. It contains verse of fiery imagination, rare beauty of form, and patriotic elevation."

On the stage "no play of literary value has had a lasting success; still, several really good dramas and tragedies have been produced." Mr. Jenö Rakosi is the author of "Queen Tagma," a "half-historical, half-legendary and fanciful tragedy, strangly influenced by Shakespeare and the Greek classics; a romantic and powerful piece of work." Mr. Lajos Palagyi's "The Slaves" is a Roman verse-drama of the times of Nero. Mrs. György Verö's "Cain" is distinguished from other treatments of the subject by its substitution for envy of ill-fated love for a woman as Cain's motive for slaying Abel — the love of both brothers for one sister. Among works of serious scholarship, the following are important: "The Memorial of King Matthias Corvinus," by many hands, edited by Professor Marki; "Labour," by Mr. Jenö Kunz; "Essays on Political Economy," by Professor Béla Földes; "The Protection of Marriage in Criminal Law," by Mr. Rustem Vanbéry; and the "Dictionary of the Revival of the Magyar Language," by Mr. Kalman Sziby.

Dr. Guido Biagi is pessimistic on the subject of the intellectual life of Italy at the present time.

"We have experienced a period of lassitude, of languor, that shows no sign of passing away. . . . We are witnessing a fatal decadence in various branches of literature, and the public is getting rapidly disgusted by a sense of satiety and nausea. Lectures or conferences, for instance, have become a veritable nuisance, a public calamity. No one any longer desires to listen to them, whether he be invited or (as Leopardi proposed) paid something to lend his ears and patience."

The decadence of the theatre is universally lamented.

"Now the theatres are full of translations from the French of comedies the subjects of which are generally lewd, with improbable plots, in which are jumbled incidents of dubious humour and scenes grotesquely salacious. Passion is not the subject of these productions, but rather sensual caprice."

The one production of the year that helps to redeem this deplorable situation is, of course, the "Francesca da Rimini" of Signor d'Annunzio. In this work of genius, the author

"Wished to prove that a work of art, as regards the public, the subject, and poetry itself, should be represented with the aid of whatever may serve to make its value and purpose best understood. What is done elsewhere when the plays of Shakespeare are acted, what is done in France by grandiose neurotic representation, might at least be attempted for an Italian drama. And the poet, with the taste of an artist and the patience of a scholar, determined to search out and study every minute detail of costume, furniture, and scenery, in order to supply correspondingly faithful pictures of the troublous life which he evoked by the breath of his poetry. . . . The audience felt that they were in the presence of a work of art; they breathed as it were that air of bygone times, so full of perfumed breezes, where the warm blood spirting forth waters the beds of flowers, where the sweet scents of poetry mingle with the aerid odours of battle. The faithful and vigorous reproduction of those scenes of mediæval life struck by its boldness the mind of the ordinary public, and was very favourably received by graver critics."

There have been published during the year "two collections of poems of the highest value." One of them is the single-volume abridgment of the complete works of Signor Carducci, the other is a similar abridgment of the poems of his alumnus, Signor Giovanni Marradi. Of this poet,

"A Livornese, his master had already written that he had 'the gift of full-throated song, the inspiration of melody,' and it was great praise; but he has, especially by his 'Rapsodia Garibaldina,' shown that he is able to sing, and sing well, of 'the profound intuitions of life and of history.' Marradi is now recognized as a poet of every-day life, as he is acknowledged on all hands to be a marvellous artificer of verse, a vigorous word-painter. To read his songs is to enjoy sweet and strong music, to hear once more all the beauties of classic art express our deepest feelings, the Olympic illusions which atone for what he calls 'the pallid melancholy of the world.' So long as Italy has such artists, we need not despair of her future."

In the field of romance a few works are mentioned, none of which are of much importance. The titles include "Lettere d'Amore," by Signora Serao; "Servetta," by Signora "Regina di Luanto"; "Il Capolavoro," by Signor Giustino L. Ferri; "Quando il Sogno è Finito," by Signor Guiseppe de Rossi; and "Il Ritorno dell' Aretusa," by Signor Enrico Castelnuovo.

"Signor Francesco d'Ovidio, one of the masters of criticism, has published his 'Studj sulla Divina Commedia,' which constitute one of the most valuable contributions to modern Dante literature. This book of d'Ovidio's has been widely studied and discussed by the most competent authorities, and is recognized generally here as a work of the first importance."

History is represented by "Episodi del Risorzimento Italiano," by General Giacomo Durando; "Scritti Politici e l'Epistolario di Carlo Cattaneo," edited by Mrs. Jessie White Mario; "Epistolario Inediti di G. Mazzini," and Signor Guglielmo Ferrero's "Grandezza e Decadenza di Roma." A travel book of real importance, the Duke of the Abruzzi's "Viaggio al Polo Nord," will be published next October. The Hugo centenary was celebrated in Italy, as well as the eightieth birthday of the Marchesa del Grillo, better known to the public as Adelaide Ristori. And the recent unveiling, in Florence, of a monument to Rossini, is said to mark "the first time that the Pantheon of Italian glory has opened to a musician."

Dr. Adam Belcikowski tells us that "The Affaire Dolenga," by Mr. J. Weyssenhoff, has been the greatest success of the year in Polish fiction. "A highminded and talented young engineer wins the love of the somewhat eccentric daughter of a prince, but conventional prejudices prove too strong, and her happiness is sacrificed to them." A novel called "Miss Mary," the work of Mr. K. Przerwa-Tetmajer,

"Is hardly a successful compound of imagination and realism. A millionaire's daughter, of Jewish descent, has fallen in love with a musician, but on the failure of his opera she refuses to be his wife and marries a ruined count instead. Her passion is roused once more when the composer, who has meanwhile passed through the torments of hell, at last makes himself renowned on both sides of the globe; but now he, in his turn, scornfully rejects her love."

Other works of fiction are "Fame" and "Fiat Lux," both by Mr. A. Krechowiecki; "Mr. Philip of Konopie," by Mr. K. Glinski; "Nigh to Heaven," a novel of student life by Mr. E. Paszkowski; "The Grey Yarn," by Mr. J. Swierk; "The Art Worshippers," by Mr. K. Rojon; and "From Bygone Years," by Mr. G. Danilowski. Lyric poetry is represented chiefly by three works, Mr. J. Kasprowicz's "The End of the World," a song-

cycle, "the subject of which is the tragic conflict of a soul full of doubt and despair, yet at the same time deeply religious and longing ardently for faith"; Mr. L. Rydel's "Poems," which "make a very different and most harmonious impression"; and Mr. L. Staff's "Master Twardowski," dealing "with a legendary wizard of the sixteenth century who has much in common with the German Faust." A number of plays are mentioned, including one by the writer of the present article; and the report closes with a few words about Professor A. Brückner's new history of Polish literature, written in the German language.

"In Russian society and Russian literature," writes Mr. Briusov,

"There has been observed for some time a mystic and religious movement. During the last year it exhibited itself with special force. A new society has been formed in Petersburg for religious and philosophic meetings. . . . At the assemblies papers are read on religious and ecclesiastical questions, judgment is passed upon them, and opinions are uttered with a freedom rare in Russia. Ecclesiastics take part with laymen, who are chiefly authors. Vestments alternate with overcoats, and many ladies come. For the first time, after a rupture of two centuries, the literature of the layman has stretched out a hand to spiritual thought. For the first time problems have made their appearance, and questions have been discussed equally important to both."

In connection with these assemblies, and in a way marked by their influence, several publications are mentioned, among them Professor Merezhkovski's "Christ and Antichrist in Russian Literature," Mr. N. Minski's "Philosophic Dialogues," Mr. Boborgkin's novel "The Confessors," and a collection of stories by Mrs Zenaida Gippius.

"Mr. Leonid Andreev has had the greatest success in *belles-lettres*, strictly so-called. His first volume of tales was sold off in a few weeks. He has remained in the fundamental form of his productions true to tradition — *i. e.*, he is completely accessible to the ordinary reader, but at the same time, in some of his methods and moods, he is near to the 'new poetry.' He possesses the talents of a *raconteur*, and may be expected in the future to find out an independent path."

With the success of this book can alone be compared that of the books of "Maxim Gorky," which are now sold by tens of thousands.

"He has published the fifth volume of his works, and in this have appeared the conclusion of his novel 'The Trio' and his drama 'The Bourgeois,' which was played at Petersburg with great success. In this play a bourgeois family in easy circumstances is living in a little town. The children have been educated — the son is a student, the daughter a teacher; and misunderstandings arise between the parents and the children."

The first place in Russian poetry must be given to "Songs from the Nook," by Mr. K. Sluchevski.

"He is one of the most remarkable Russian poets. He has now been writing for almost half a century, but till lately he had not secured the fame he deserves. The great public knows Sluchevski by name only, but he is surrounded with the affectionate regard of his friends and all poets. If in Russia a *plébiscite* were taken among poets, as it is in France, Sluchevski would certainly receive the greatest number of votes. 'The Nook' is the name of the poet's estate, where he spends his summer holidays."

The Gogol jubilee has been celebrated this year, and has called forth the publication of new editions, unprinted letters, numerous fragments, and a large amount of critical discussion.

The Spanish chronicle for the year, compiled by Don Rafael Altamira, has the usual lengthy list of historical and antiquarian productions, works of little interest to others than specialists, which we will pass unmentioned, save for a note upon Cánovas del Castillo, who has been made the subject of two biographies. His character

"Is certainly most interesting to an historian. He was a genuine representative of the Bourbon restoration, and also of the strange and deplorable pessimism which, by paralyzing the arms of many men of ability, was the cause of almost all our disasters during the closing years of the nineteenth century. But the time has not yet come for panegyrists, even of the utmost honesty of purpose, to extol his career in eulogistic phrases."

In *belles lettres* "two facts are observable: the return of our authors to the cultivation of the story, from which they have been inclined to hold aloof of recent years, and the invasion of Castilian poetry by modernity." Among the best works of fiction are "Adventuras, Inventos, y Mistificaciones de Silvestre Paradox," and "Camino de Perfeccion," both by Señor Baroja, a new writer; "Sonata de Otoño," by Señor Valle Inclan; "La Conquista de la Elegancia," by Señor Danvila; and "Sonnica la Cortesana," by Señor Blasca Ibañez. The annals of verse-writing and of the stage are of no particular interest, although Señor Galdos has produced "Alma y Vida," an admirable symbolistic drama.

THE limited edition of Montaigne's Essays, which Messrs. Houghton, Mifflin & Co. announce, will undoubtedly prove the crowning achievement of The Riverside Press. The Florio translation is the one selected, and the work will comprise three folio volumes of uncommon typographical beauty. The frontispieces, decorative title-pages, and initial letters will all be engraved on wood, and in the bibliography there will be facsimile reproductions of title-pages and other interesting material from famous old editions.

The New Books.

The Nineteenth Century in Review.*

Whatever the defects of Mr. Emerson's "History of the Nineteenth Century Year by Year," it is to be said at the outset that they are largely inherent in the plan of his rather formidable undertaking. Though it is difficult to see how any other method of treating so vast a subject would have enabled him to tell the story better, it is certain that the presentation of wholly dissociate matters in successive paragraphs, throughout his three volumes, is frequently disconcerting. On the other hand, the fact that the story as told is almost continuously interesting, even though it runs through 1912 closely-printed pages, attests the wisdom and ability of the author at once. Certainly, to take up each country by itself and carry on its history through more than a hundred years would hardly have been likely to produce better results, while it would have necessitated the narration of all international affairs at least twice over. Carefully though not voluminously indexed as it is, "A History of the Nineteenth Century Year by Year" forms a valuable addition to works of reference in any library, at the same time that it affords pleasant reading as a whole. The use of marginal annotations of topics is an assistance to every reader; and the numerous illustrations, many of them in color, add to the desirability of the volumes.

It has long been the belief of Americans that from among their number were to arise the great historians of the modern world. Holding aloof from Europe to an extent which lessens national prejudices to the minimum, able from a point of view so far removed to assume the attitude of "contemporaneous posterity," and pledged by reason of their nationality to regard favorably all government which is based upon generous and sound political principle rather than upon political expediency, it appears to be the duty of Americans to interpret to the nations of Europe the actualities and tendencies of their own acts. The necessity for this is the greater, in view of the fact that British historians, however dispassionate, have never been able to treat European affairs with the accuracy which they have bestowed upon American affairs, and this at a time when identity of language enables them in a great measure to form American opinion in regard to the annals of the Continent of Europe. Here the citizens of the United States hold a just balance, the mixing of races and nationalities in our country going far toward divesting us of all bias. And it is of the century so recently closed — the century in which the term "chauvinism" took its rise — that this is especially true.

Throughout his account of the life of the nations of the world, Mr. Emerson discloses a steadfast Americanism which has the courage of its convictions. His work is in no sense philosophical, its aim being rather to collect and present facts than expound their tendencies. Yet his adherence to the broad democratic principles upon which this republic was founded can be discerned, though his views are those of the conservative rather than the radical believer in popular government. He has done wisely in using a translation, by Mr. Maurice Magnus, of the introduction prepared by Gervinus for his history of the nineteenth century, projected but never realized, as the introduction to his own work. It brings the age just closed into perspective, and enables the reader to trace tendencies stretching far back of the year 1800, with which the account opens. In his preface, Mr. Emerson remarks:

> "It is the pride of Americans that their hemisphere has contributed its share, and over, to the sum-total accomplished by the world since the death of Washington. In the roll-call of the great men of this age few names stand forth more brightly than those of Jefferson, Bolivar, Lincoln, Grant, Farragut, and Lee, or those of Fulton, Ericsson, Morse, Edison, Diaz, and Dewey.
>
> "Considerations such as these have entered largely into the preparation of this work. To them must be ascribed the apparent preponderance given to the part played by America in the history of the world during the Nineteenth Century. When a similar work was undertaken by Gervinus, the great German historian, he laid the responsibility for modern statecraft and ideals of government at the feet of America."

These words indicate that dispassionate attitude which must characterize the work of the true historian, and no American will quarrel with the setting of the affairs of the new world upon an equal footing with those of the old in a history of this kind. This is one evidence of the author's good faith; another may be found in his inclusion of the arts of peace as essential factors in the world's development and progress, the sombre events of war and conquest being often brightened by citations

*A History of the Nineteenth Century Year by Year. By Edwin Emerson, Jr. With an introduction by Georg Gottfried Gervinus. In three volumes. Illustrated. New York: Dodd, Mead & Co.

from the poets, while the authors, artists, and inventors of the age are given equal prominence with the rulers, statesmen, and warriors. Even matters so seemingly slight as the invention of patent leather may be found side by side with the echoes of the tramp of armies; while the poets of all Christendom appear, those of foreign speech in adequate translation. The pages are consecutively numbered from the beginning to the end of the work, making reference easy. The style is popular, almost familiar, and its journalistic tendency is admirably suited to the subject matter, — the history being largely a journal of the times, and too closely related to the present, for the most part, to permit of any other treatment.

It is interesting to note that the eighteenth century ended, as the twentieth began, with a dispute regarding its initial year. Mr. Emerson seems to lend himself to those who would have the century open in a year with a round number, by formally including the year 1800, after a preliminary chapter of forecast. But he also includes the year 1901 by way of close, so that his book does not add its mite toward a settlement of a highly unimportant dispute. His first volume contains a map of the world at the beginning of the epoch, just as the last includes one at its close; in this latter there is a mistake in coloring, France and Great Britain being apparently assigned the same tint, though on the map itself they are duly differentiated.

Where so much ground is covered, necessarily a process of selection must be adopted. Yet it would be unfair to draw a hard and fast line at any point. Mr. Emerson apparently intends that his work shall be interesting as well as important; hence he shows a fondness for events that combine these two elements in greater or less degree. There is little opportunity for humor, but plenty for good nature and human sympathy. Still, one may read of January, 1812, that "Wellington, to use Napier's expressive phrase, 'instantly jumped with both feet upon Ciudad Rodrigo.'" And there seems to be something of a moral for the readers of to-day in the statement respecting the first steamboat, that "Next, the courts were asked for an injunction to restrain Fulton from using his new machine on the Hudson." Wherever there has been an authoritative presentation of any part of his broad subject by another, Mr. Emerson has gladly made use of it, duly weighing the evidence where more than one side has had a hearing.

The first of the three volumes is practically given up to the first Napoleon. With the exception of the withholding of the important fact that the government of Great Britain sought to end the life of the Emperor of the French by assassination, there is here the fairest possible statement of the life of that gigantic figure, the facts being set down without malice or extenuation. Even a matter coming so near home as the war between Great Britain and the United States, in 1812–14, shows no national prepossessions, — a return for the compliment paid Mr. Theodore Roosevelt by the publishers of the "History of the Royal Navy" in permitting him to furnish the corresponding chapter of that work. It is a downright pleasure to see the facts regarding the battle of Lundy's Lane made clear, without boasting of a great American victory on that hard-fought field. There is, however, no mention made of the destruction of the government buildings and records of York, now Toronto, which justified in some measure the British vandalism in Washington; nor is anything said of Major Croghan's defense of Fort Stephenson, the most brilliant exploit of American arms on land in the North, and one of real moment.

The second volume carries the tale down to the close of 1857. Some exception will doubtless be taken to this account of Poe's last moments: "On his way to New York to settle up affairs in anticipation of his marriage, Poe fell in with some of his companions in dissipation at Baltimore. He became drunk, wandered through the streets, and was finally taken to a hospital in an unconscious condition. Later he became delirious, and finally expired." But here, as elsewhere, Mr. Emerson's critical judgment is generally sound regarding authors, as in his brief estimate of Poe's genius. The Mexican War falls within this period, and its events are presented with entire dispassion, as may be seen in the treatment of the battle of Buena Vista, where, as is noted, "Both sides claimed the victory. The Mexicans chanted Te Deums."

It is in the last volume, especially in its latter pages, that the most exceptions will be taken to Mr. Emerson's selection of material. He is here obliged to rely upon newspaper information in good part, and his treatment of the Spanish War has nothing of the authority which attends his discussion of the War between the States. An example of his writing at its best will be found in this extract:

"On the following morning the Merrimac came out into the Roads to finish her work of destruction. There she beheld her new antagonist (the Monitor) lying beside the Minnesota like a 'tin can on a shingle.' Lieutenant Jones commanded the Merrimac in place of the wounded Buchanan. He realized at once that the new outlandish vessel was his foremost adversary. The day was sunny and bright, and crowds of spectators thronged the shores to behold the great duel. After exchanging shots with the Minnesota, the Merrimac closed with the Monitor. Both vessels pounded each other ineffectually. The Monitor's cast-iron balls broke upon the armor of the Merrimac, while the Merrimac's shells burst to no purpose over the Monitor's turret. After thus exchanging fire for two hours, the Merrimac's gunners quit to save the ammunition. Manifestly the Monitor had an immense advantage in her superior speed and manœuvring power, as well as in the greatest radius afforded by the revolving turret. Lieutenant Worden, accordingly, resolved to ram his enemy. He missed the Merrimac by only two feet, both ships grazing. The Merrimac retaliated in kind. Jones ran his stem right over the Monitor's deck, the force of the blow knocking down most of his men. Before they could get over the side of the ship, the Monitor glided away from under the Merrimac. The slow speed of the Merrimac saved the Monitor. It was indeed fortunate for Worden that the Merrimac had lost her ram on the previous day. Later the Monitor drifted into shoal water, and the Merrimac, unable to follow, drew off. Thus the engagement ended as a drawn battle. Neither ship had been seriously injured, nor had either lost a single man. The Monitor had been struck twenty-two times without appreciable injury. The Merrimac, as a result of her two days' fighting, had ninety-seven indentations in her armor. Bloodless as this first encounter between ironclads was, it proved one of the decisive battles of the Civil War, securing to the North the command of the sea. The demonstration of the superior merits of steam power and armor protection in action was so striking that it practically sealed the doom of the old ships."

A curious inadvertence is to be noted in the following: "While marching, the soldiers chanted their favorite song, 'The Battle Cry of Freedom,' the tune of which is known to the present day in America as 'Marching through Georgia.'" The closeness with which events in times of peace are followed is to be seen in the account of the attempt of Gould and Fisk to secure the Albany and Susquehanna Railroad, on page 1478. This is the basis of Messrs. Merwin and Webster's "The Short Line War," which was criticized on its publication for telling an impossible story. The account of the labor disturbances of 1894 is given in this language:

"In the middle of June the great Pullman car strike started in Chicago. In connection with this movement 40,000 railroad employees struck in the Western States. By the beginning of July the intervention of the United States troops was found necessary to protect interstate commerce and the transmission of the mails. Many thousands of strikers refused to allow the trains to be moved. Most of the remaining buildings of the Chicago World's Fair were set on fire, and other outrages committed. The troops repeatedly charged the mob. At one time the strikers destroyed all the station yards at the various railroads. On the 9th of July, President Cleveland issued a proclamation practically declaring martial law in Chicago. The Federal courts punished those strikers that failed to obey injunctions for contempt of court. On July 16, the labor strike throughout the Union was practically brought to a close, and the House of Representatives thanked the President for his energetic action."

Nothing could illustrate better than this mixture of truth and falsehood the danger of relying upon sensational newspaper accounts when there are official documents fully covering the ground. Mr. Emerson is referred to the Cooper Union speech of the late Governor John P. Altgeld, and to the report of the commission of enquiry headed by the Hon. Carroll D. Wright. From these he may learn that the Pullman strike began in May; that many more than 40,000 railway employees struck late in June; that the Federal troops were sent into Illinois, for the first time in the history of the United States, without any request from the State authorities, and that they did practically nothing to protect interstate commerce or the transmission of the mails; that the strikers offered at all times to move the mail trains; that the destruction of the World's Fair buildings has never been laid to the strikers' door, and that none of the other damage, which by no means included "all the station yards" in the city, has ever been brought home to the strikers in any way; that the troops did not "repeatedly charge the mob," for the excellent reason that there were few mobs at any time during the strike; and that the government, after sentencing the leaders of the strike to imprisonment for disobeying an injunction of the court in committing a crime, abandoned voluntarily the attempt to prove them guilty of the identical crime on criminal prosecution—*quorum omnia pars fui.*

It is to be regretted that Mr. Emerson says nothing of the offer of Spain to arbitrate all differences with the United States previous to the outbreak of the recent war; and that nothing whatever is said of the several important battles fought by the Filipinos against the Spanish, by which the latter were cooped up in Manila. Nothing is said, either, of President McKinley's proclamation commanding the Filipino army to lay down its arms, which was the beginning of the war of subjugation; nor of the extension of the American lines beyond the limits set by the protocol,

which was the provoking cause of actual hostilities. Nor is anything said of the provisions of the Treaty of Paris regarding the friars in the Philippines, which has been the cause of so much of the trouble in the archipelago. When Mr. Emerson says, discussing the "bottling up" of Cervera's squadron in the harbor of Santiago by Schley, "His resulting loose tactics, it is asserted, caused him to be superseded by Captain Sampson, his inferior in rank," he is in error, Sampson having been put over Schley at the outbreak of hostilities.

The account of the war in South Africa and the controversies leading to it would have been much the gainer if Mr. Emerson had made himself familiar with the short history written by Mr. F. W. Gooch for "The Heart of the Empire." But here the annalist may shield himself behind his privilege of selection, it being manifestly impossible to include everything and keep his work within practical bounds. Generally speaking, the "History of the Nineteenth Century" is a worthy book and a valuable addition to historical literature.

WALLACE RICE.

AN AMERICAN PHYSICIAN IN RUSSIAN PRISONS.*

Among the many books and articles that have been written upon the treatment of Russian prisoners and exiles, Dr. Howard's work is unique in that it is written from inside knowledge of that which it describes. As the author says in his Introduction, the ordinary investigator labors under so many disadvantages that he cannot know the real facts; he must depend upon the accounts of officials or of prisoners whose statements he cannot verify; his visits are known beforehand and carefully prepared for. "But the daily routine of the ordinary actual life of prisoners and exiles, in prison and out of prison, when no traveller is near; the ordinary methods and life of the officials; the actual working of the system in its different details and departments, — these may be as unknown to this traveller at the end of his trip as when he started. Of these things, seen from the inside, the English-speaking public is still practically ignorant."

Dr. Howard has written from full personal knowledge. He has been a student of life and of man on every continent; and, what is better, his studies and activities have brought about permanent good for society in more than one direction. He was an English boy who came to America because it seemed to be possible for him to get a college education here. Graduating from Williams College a few years before the Civil War, the same eager interest in men that led him afterwards to give years to the investigation of prison conditions in the various countries of the world, led him to become a clerk in a St. Louis slave-market, in order that he might get at the facts of slavery. These facts kindled a burning hatred of the institution, and he nearly lost his life in the attempt to serve as an agent of the "underground railway" in connection with his service in the slave-market. He served with honor in the Northern army, to the permanent injury of his health. In his profession he was remarkably successful, both at home and abroad. The prevalent method of resuscitation of persons seemingly drowned was worked out by him, and is known by his name. A pleasant incident is recorded of his life in the remote corner of the earth which the present book describes.

"The reports of a drowning accident had caused me to hurry down to the beach, where I found Dr. A. endeavoring to resuscitate the patient. Asking him where he had learned the method of artificial respiration he was employing, he told me that it was the American method, known as the 'direct method' of Professor Howard, and that he had learned it in St. Petersburg. He was immensely astonished at finding that the person who was showing his pleasure in the returning life of the patient was himself the author of the method; and from that day onward, both in the hospital and out of it, Dr. A. treated me with as much consideration and respect as if I were the senior physician of the post, and he merely an assistant."

Dr. Howard has received the credit of being the originator, and largely the organizer, of the London Ambulance Service. His influence was strong in the same direction in Paris. His medical writings are highly esteemed by the profession. During the whole of his active life of forty years he was especially interested in the different convict systems of the world, the study of criminology and prison reform. General O. O. Howard says, in the Preface, that the author went through the principal prisons of England, Germany, and the United States, and through every convict prison between St. Petersburg and Siberia; in Russia he travelled many hundred miles, in hourly contact with five hundred exiles, by road, river, and rail. He made practical studies of the Armenians'

* PRISONERS OF RUSSIA. A Personal Study of Convict Life in Sakhalin and Siberia. By Benjamin Howard, M.A., M.D., F.R.C.S.E. Illustrated. New York: D. Appleton & Co.

troubles in their midst. He went again and again into the Russian Jew question, and was twice put under arrest, utterly uncertain as to what might await him. Such is the man to whom we are indebted for this interesting and authoritative account of Russian prison administration in the most remote of her convict settlements, to which only the most hardened and depraved criminals are sent, — the bleak island of Sakhalin, out in the ocean beyond Siberia.

The narrative opens with a description of Vladivostok, important as the eastern terminus of the Trans-Siberian railway, as it was ten years ago. Dr. Howard was allowed to go through every part of the prison at that place, without any opportunity having been given to prepare for his coming; and to talk freely with any of the prisoners, apart from guide or official. While there was great slackness in the administration, according to Western ideas, and abundant filth, he found no evidence of such general harshness as we have been accustomed to associate with Russian prison administration. The combination of tact and assurance that enabled Dr. Howard to penetrate where all others had failed to penetrate, and to get all that he wanted where others had failed to get anything, is a cause of constant admiration to the reader. He succeeded in making confidential friends at sight of chiefs of police, prison officials, governors of provinces, and all others, apparently, who could be useful to him. It was not in his plans to visit Sakhalin, though he was deeply interested in the place as completing the penal system of Siberia, being the place to which the incorrigibles were sent; but no foreigner had been allowed to visit the island, and he did not suppose that a way could be opened for him. But it was his good fortune to dine one evening where the Governor of the island was a guest, returning from his annual holiday trip; this official gave him a hearty invitation to be his guest for the summer, and Dr. Howard was only too glad to accept it.

The descriptions of the life of the officials in their remote place of exile, as well as of the soldiers, and the convicts of various grades, are most interesting, and there are many things that would be well worth quoting if space allowed. Though there were but a few free Russians there, this very isolation brought out national or race characteristics, as well as individual character, with startling clearness. One gets an insight into the religious and intellectual life of the average Russian that could not be gained by contact with the people under ordinary conditions. Through his profession and the admiration that Dr. A. felt for him, Dr. Howard had free access to the hospital through his stay on the island.

"While, on the one hand, Dr. A. professed that the hospital was greatly indebted to me, I, on the other hand, declared that I was much more indebted to it, there being no other spot on the island where I could so well and deeply have studied the pathology of the exile system as here, whither came everything which most deeply testified against it. On the slightest excuse every exile and convict claims his right of seeing the doctor, and it is impossible, therefore, for any cruelty or abuse of any kind whatsoever to continue long in operation without some evidence of it coming under the eye of the physician. . . . Thus the doctor has his finger literally on the pulse of the physical and moral life of the whole settlement all the time. It would be too flattering to say that this hospital was my observatory. It was my chemical and pathological laboratory."

With this prolonged opportunity for close study of the Russian penal system among the worst convicts, in a place remote from official inspection and control, considered even in Russia to be a hell, almost out of the world, it will be a surprise to many that the conclusions of this competent observer are distinctly favorable to its fundamental idea, as compared with the penal systems of England and America. This fundamental idea is "the utilization of the prisoner for the highest good of the state."

"The state does not seek to punish the prisoner, but to profit by him. The segregation of the prisoner to the service of the state implies protection of society from the criminal. In accordance with the general imperial policy as described, the minute the prisoner arrives at his Siberian destination, he is asked what he can do best. If there is no pressing reason to the contrary, he is at once employed accordingly. If he has no special skill, he is put to such work as the settlement most needs. Or, if the prisoner shows special capacity, he may be put under training in one of the prison shops as an apprentice. If during his probationary prison period he has commended himself, he is not only allowed to do the best he can for himself outside the prison under mild surveillance, but, to get started, may receive temporary help from the officials, subject to reimbursement at fixed rates. This especially applies to agricultural laborers, who receive allotments of land, clothes, rations, implements, cattle, seed, etc., for two years. This is done systematically by the state, not for the good of the prisioner, but for its own benefit. Scattered throughout Siberia, in its towns and cities, are scores of millionaires, the results of that system; and the more of these the better the Government likes it, because this all reacts to the benefit of the state. . . . Under this system the Russian Government does not waste its murderers, but, like a wise sanitary engineer dealing with sewage, protects society against them by removing them and then utilizing them, so that, instead of loss, the state gets an actual profit. That there is punishment to the prisoner from first to last,

incidental to his segregation, is inevitable, but it is incidental."

The cruelties of which we read, — the common accounts of which Dr. Howard believes to have been generally exaggerated, though he himself gives some very revolting instances of prison punishments of the worst grade of offenders,— he ascribes to the maladministration inevitable under an absolute government, and under conditions of remoteness from the central authority. We commend our readers to the author's chapter on this subject, including an elaborate comparison of results with those of England and America.

The book is full of interest for its vivid descriptions, as well as for the information it contains. One chapter tells of the punishment by the knout, one case of which the author, alone of foreigners, saw and followed up by hospital observation. Another chapter is on the physiognomy and the remorse of murderers,— and with ten thousand of them around him through a whole summer, Dr. Howard had ample material for study. C. H. COOPER.

CUSHING AND HIS WORK AMONG THE ZUÑI INDIANS.*

Mr. Cushing's life at Zuñi is perhaps the incident in American anthropological research which is best known to the general public. He was probably the first of our ethnologists who actually took up his abode in an Indian town merely for purposes of study. In magazine articles and lectures, he has himself given us glimpses of his life at Zuñi — of his reception by the kindly old governor, of his experiences with his fellow-townsmen, of his adoption into their priesthoods. Other writers from time to time have given further details; among the most interesting of these descriptions is an article entitled "An Aboriginal Pilgrimage," in which the journey of the Zuñi priests to the Ocean of Sunrise is delightfully chronicled. Few persons, however, have ever realized fully the hardships and trials and disease which the earnest investigator suffered in pursuing his investigations.

Did time and space permit, we would gladly sketch Cushing's life-work; but we can only refer to a few points. The work Cushing did was preëminently practical. At Zuñi, he spoke the language of the people, he wore their dress he ate their food; he assisted in their councils, he participated in their ceremonials. When studying an art or an industry, he was only satisfied after he had himself mastered the technique. Was it pottery? — he must himself shape a vessel; was it weaving? — he must himself fabricate a blanket; was it arrow-making? —he must himself be able to smooth the stick, to feather the shaft, to shape the point. When investigating mythologies, his mystical and poetical nature came easily into rapport with those of the shamans whose cosmogonic legends he was writing down.

Unfortunately, Cushing wrote but little. Brief articles by him, of uneven value, are widely scattered through periodicals; there are fragmentary reports of the archæological expedition into the Salt River Valley; Edna Dean Proctor's "Song of the Ancient People" was inspired and commentated by him. Three papers of the highest importance appeared in annual Reports of the Bureau of Ethnology— "Zuñi Fetiches," "A Study of Pueblo Pottery," "Outlines of Zuñi Creation Myths." In connection with the Pepper-Hearst Expedition, he published a "Preliminary Report on the Exploration of Ancient Key-dweller Remains on the Gulf-coast of Florida." The work here reported was one of the most startling and interesting in all American archæology. In his last years, Mr. Cushing worked in collaboration with Dr. Culin, of the University of Pennsylvania, upon Indian games; and a report of their work will appear in the future.

Valuable as this work is, and considerable as it would be for an ordinary investigator, it is small in comparison with the enormous mass of material which Cushing must have gathered during his years of industry, the greater part of which will probably never see the light. We are grateful, then, in a special degree, for the fact that some of that material, left almost ready for publication by the author, now appears as a handsome book under the title of "Zuñi Folk-Tales." It has been published under the care of an editorial committee, of which Dr. F. W. Hodge is the active member. It is a worthy memorial of Cushing, the man and the student. An excellent portrait of him forms the frontispiece; an introduction by Major Powell follows; then come thirty-three stories; a dozen capital scenes at Zuñi and pictures of Pueblo life are scattered through the volume. Paper, print, and binding are of the best.

* ZUÑI FOLK-TALES. Recorded and translated by Frank Hamilton Cushing. With introduction by J. W. Powell. New York: G. P. Putnam's Sons.

The stories themselves are not the *great* legends of the tribe. They are not the cosmogonic story, nor the migration legend, nor the hero myth, — though cosmogonic and migration and hero elements occur in them. They are rather the simple, every-day, popular tales. Many of them deal with the twin heroes, "the beloved twain"; their adventures in destroying monsters, in freeing captives, in making love, are favorite popular themes. Others are coyote stories; this animal, at once cunning and a fool, is always trying to imitate others, and always getting into difficulty. In these animal tales, considerable shrewdness and keen observation of animal life and character are shown. Other stories tell of the adventures of poor and neglected youths or maidens, and of warriors bold.

Naturally, one of the great values of the collection is the light that is incidentally thrown by it upon the life of the people to whom it relates. Modes of hunting, dress, fondness for ornament, tools, weapons, implements, forms of civility, modes of courting, — these and a hundred other ethnographic facts are brought out. A second value of the collection is the opportunity it gives for comparison with other tales; this is equally great, whether we see in such resemblances evidence of contact or a common origin, or merely exemplification of the uniform action of the human mind everywhere when similar conditions are presented. Some resemblances in these Zuñi tales to stories told elsewhere are fairly startling, and raise many interesting questions. Lastly, these stories give glimpses of racial psychology. And here the simplicity and directness of Cushing's transcription is important. Interesting indeed are the runs, or formal phrases, which recur again and again, but especially at the beginning and end of tales. The poetical strain which runs through many, and the bold employment of metaphor and other figures, are delightful. Constantly, too, we gain a knowledge of the animistic ideas of the Indian and of his monsters, divine beings, etc.

The editor of the volume has wisely omitted comment and explanation. Notes and suggestions, unless Cushing's own, would have fitted badly. As it stands, the book will appeal to two sets of readers. Many will read it for itself; for it has a quaintness, a flavor, a charm, and a character that warrant its general reading. It will be read by the student for its folk-lore content and its ethnographic importance. And for whatever reason it is read, or by whatever readers, it will increase knowledge of, and sympathy for, those simple Zuñi folk with whom Cushing lived and whom he loved. The general reader does not wish annotation: the scientific investigator will supply his own. One story of the collection, indeed, is reprinted from the "Journal of American Folk-lore"; it is told for the scientist, and has Cushing's own notes. It has its value, but its simplicity, its charm, its soul, are lost in the preparation of it for the scientific reader only. We can but be glad that the others are *not* annotated; that they speak more to the heart and less to the mind; that they appeal first to the man, and then to the scholar. Such a form of narration is the most fitting in a book which is to stand before the world as a monument to Frank Hamilton Cushing.

FREDERICK STARR.

THE WAY TO SOCIAL SALVATION.*

"Forsooth, brothers, fellowship is heaven, and lack of fellowship is hell: . . . Therefore, I bid you not dwell in hell, but in heaven; or while ye must, upon earth, which is a part of heaven, and forsooth no foul part." Thus did William Morris, in the year 1889, voice the gospel of the twentieth century; which, upon close examination, is found to bear a striking resemblance to that of the first. It was not so long ago that the works of Dr. Samuel Smiles were held to contain the best possible advice for the coming generation, and the young man was reminded that every citizen of the United States was eligible for the presidency. Even to-day we are constantly assured of the truth that "there is always room at the top," though it is not explained how the top would remain elevated if the bottom rose as advised. Yet the times are changing, and human society is coming to realize that it is something more than an aggregation of individuals. The social instincts, which have necessarily existed from the beginning of the species, are being increasingly supplemented by the social intelligence, and thus mankind seems in a fair way to learn

* DEMOCRACY AND SOCIAL ETHICS. By Jane Addams. New York: The Macmillan Co.

SOCIAL SALVATION. By Washington Gladden. Boston: Houghton, Mifflin & Co.

THE LEVEL OF SOCIAL MOTION. By Michael A. Lane. New York: The Macmillan Co.

CRIME IN ITS RELATION TO SOCIAL PROGRESS. By Arthur Cleveland Hall. New York: The Columbia University Press (Macmillan Co., agents).

how to use that sharp two-edged tool with which he has so often cut his fingers.

The works before us illustrate the relation between supply and demand. They have not been written, like popular novels, to amuse the public and enrich the authors. Their purpose is serious, and they have all cost more labor, no doubt, than can be fairly recompensed by any possible financial returns. Nevertheless, they are the articulate expression of a widespread cry, "What shall *we* do to be saved?" They are characteristic of the twentieth century, — if we may venture to see characteristics in a babe so young.

Though comparisons are often unfair, we think it not amiss to say at the outset that Miss Jane Addams's "Democracy and Social Ethics" is by far the best book of the lot. It is, what the others are not, a study at close range; and yet it has not the common fault of such studies, of lacking a philosophic groundwork. Miss Addams knows her people as individuals, yet never loses sight of their relationship to society. If we may venture to formulate her remedy for existing social evils, we may say perhaps that it is *to give each individual such knowledge of and concern for his social status as he now has for his individual status*. By social status we here mean not his rank in society, — not, in short, the way society treats *him*, — but the way *he* treats society, his utility and efficiency therein. By thus shifting and broadening his interests, the pyramid, which formerly stood upon its apex, is placed securely on its base, and that *with no loss of individuality*. If anyone doubts the last statement, let him consider the case of Miss Addams herself. Educational methods are criticised because of their failure to give the ordinary workman an understanding of the meaning of his work.

"The man in the factory, as well as the man with the hoe, has a grievance beyond being overworked and disinherited, in that he does not know what it is all about. . . . If a workingman is to have a conception of his value at all, he must see industry in its unity and entirety; he must have a conception that will include not only himself and his immediate family and community, but the industrial organisation as a whole."

We may perhaps leave the book with one more significant quotation.

"It is as yet most difficult for us to free ourselves from the individualistic point of view sufficiently to group events in their social relations and to judge fairly those who are endeavoring to produce a social result through all the difficulties of associated action. The philanthropist still finds his path much easier than do those who are attempting a social morality. In the first place, the public, anxious to praise what it recognizes as an undoubted moral effort often attended with real personal sacrifice, joyfully seizes upon this manifestation and overpraises it, recognising the philanthropist as an old friend in the paths of righteousness, whereas the others are strangers and possibly to be distrusted as aliens. It is easy to confuse the response to an abnormal number of individual claims with the response to the social claim. An exaggerated personal morality is often mistaken for a social morality, and until it attempts to minister to a social situation its total inadequacy is not discovered."

Dr. Gladden, in "Social Salvation," publishes a series of lectures which were delivered in March of the present year before the students of the Divinity School of Yale University. The lectures are addressed to men who are preparing for the ministry; but Dr. Gladden justly considers that they will be found no less interesting to the lay public. The subjects are seven: "Religion and the Social Question," "The Care of the Poor," "The State and the Unemployed," "Our Brothers in Bonds," "Social Vices," "Public Education," "The Redemption of the City." As might be expected, the style is clear and forcible, and there are many passages worth remembering. Perhaps the following is the most significant of the tenor of the work, and of the tendencies we have referred to:

"The truth is that Democracy, with universal suffrage, is our dispensation; we are in for it, and we must fight it out along that line; if we are to be saved at all, we must be saved by the people; if we are to be reformed, the reform must spring from the intelligent choice of the people; it must express their wishes; the notion that by some sort of hocus-pocus we can get society reformed without letting the people know it does undoubtedly haunt the brains of some astute political promoters, but it will not work."

And again:

"The city of the future which we saw in our dream is simply a great community coöperative for the public good, and in order that the coöperation may be effective, the people must know what is good and how to coöperate. And this involves a mighty change in the characters of multitudes of them!"

Dr. Gladden, like Miss Addams, finds fault with the social conduct of persons who in private affairs are above reproach. He says:

"The thoroughgoing partisanship of the reputable people is another prime cause of bad government. The great majority of moral and upright citizens can be relied on to vote the regular ticket if Beelzebub is the nominee. This infatuation affects deacons and elders of churches, Sunday-school superintendents, staid professional men, great multitudes of citizens who are on most other subjects tolerably sane."

Yet, with all this, one does not feel that Dr. Gladden has been able entirely to free himself from a certain bias of caste; he seems, as it

were, to remain elevated in his pulpit, looking over the heads of his people rather than meeting them face to face. Perhaps this impression would not have arisen except by contrast with Miss Addams's simply direct and frankly Democratic book; but the following passage is illustrative of the attitude referred to:

"There are always, in such times [of depression of trade], individuals who have a little money and much good-will, and who feel called upon to give liberally to the relief funds to be administered by certain charities. It would be better if they would begin some enterprise of repair or improvement upon their houses or their grounds and would set idle men at work upon it, paying out as wages what they intend to give in charity. If the work is not greatly needed, it will be a far greater benefaction to furnish it than to bestow alms upon idle laborers. In view of the fact that the work is not needed, the wages offered may fairly be less than those paid in flush times, and the trade-unions, in such cases, should relax their demands. Thus there is an economic adjustment, and the man of good-will serves himself as well as his neighbor by getting his work done more cheaply in the hard times."

Mr. M. A. Lane's "The Level of Social Motion" is, as its sub-title indicates, "an inquiry into the future conditions of human society." In the course of ten chapters the author discusses at great length such subjects as "The Flow of Moral Energy," "Organism and Environment," "The Increment of Psychic Capacity," "Social Kinetics," "The Law of Capitalization," and so forth, hinting every now and then at a law which he has discovered which will shed a flood of light on the intricate questions considered. In Chapter XI. at last we read, "the time has now come to lay before the reader the supreme conclusion of our theory." This conclusion is, that "the human population of the earth is moving with accelerating force toward a mean, or normal number, which, when once reached, can never again be disturbed." This is explained by the supposition that as wealth is generally diffused, intelligence will become universal; and as it is supposed that an increased use of the brain checks fertility, the race will begin to diminish in numbers. Hereupon, however, the most fertile individuals will be preserved by natural selection, and the result will be an increased but more stupid population. This increase, however, will again be checked by the demand which will arise for intelligent mates, and sexual selection will restore the equilibrium. This is a very brief statement of the author's position, but we hope it is accurate. For his own part, the writer of these lines can only say that he has given many hours to the study of the book, and has read the "supreme conclusion" twice, but is quite unable to make sense of it. The author appears to be sincere and diligent, and of course incidentally says many things which are true; but we think he has built him a house of gossamer.

Dr. A. C. Hall, in his "Crime in its Relation to Social Progress," defines a crime as "any act or omission to act, punished by society as a wrong against itself." A sin, therefore, is not necessarily a crime, nor is a crime invariably a sin; moreover, a crime must be an offense that *is* punished, not merely threatened with punishment by statute. From this conception of crime, which is endorsed by the best authorities, it follows that it cannot exist except in organized societies, and that it increases with civilization. All progressive societies are continually creating new crimes, and the number of persons violating the law is thereby increased. For example, in England numbers of people are now annually arrested for cruelty to animals, not sending their children to school, and not complying with the vaccination act,—crimes which were unimaginable as such not long ago. Dr. Hall therefore insists that we should regard the increase of "criminals," not with alarm, but actually as a sign of social health and progress. We may look forward to a time when crime will be unknown owing to the perfect socialization of every individual; but in the meanwhile — and it must be a long while — progress toward this ideal condition is necessarily accompanied by friction, manifesting itself as crime. For the rest, the bulk of the book consists of an interesting historical study of crime; a little too like a scrap-book, we think, while some of the stories of animal crimes are likely to afford merriment to the scoffer.

T. D. A. COCKERELL.

BRIEFS ON NEW BOOKS.

A Frenchman's letters from London, 1725–30.

That the world moves is never more vividly impressed upon us than when reading the memoirs of our ancestors; and if we find evidence of its amelioration as well, so much the more gratifying. César de Saussure, a native of Lausanne, whither his family had fled to escape religious persecution in Louis XIV.'s reign, was early filled with a curiosity to see the world, and set out on his travels at the age of twenty. Five years were spent in and near London, at the close of George I.'s reign and the opening of that of George II. The young traveller's letters, hitherto unpublished, have been drawn upon for a chatty and picturesque "Foreign View of England in the Reigns of George I. and George II."

(Dutton). Madame Van Muyden, the translator and editor, is by marriage a great-great-granddaughter of the letter-writer. The fact that Voltaire borrowed these letters of travel from their writer, read them, and praised them as both entertaining and useful, is their sufficient endorsement. The state of English society revealed by them is not exactly calculated to make one a praiser of the past. The young foreigner witnessed the hanging of the notorious Jonathan Wild, an execution that was regretted by many good people on the ground that they should thenceforth have no one to whom to go to recover their stolen property at half its value, — this system of money-raising on stolen goods having been brought to a state of perfection by the robber-captain. Criminals were executed every six weeks at Tyburn, in batches of five, ten, and even fifteen. Popular amusements were of a most degrading character. Water, although abundant and good, was unknown as a beverage, says the author. More grain is said to have been used for beer than for bread. An especially entertaining chapter is devoted to the coronation of George II. and Queen Caroline. The coronation procession was composed of seventy-two divisions and was of unprecedented "pomp and magnificence." A curious after-piece to the banquet at Westminster Hall was the letting in of the populace after the invited guests had dined and departed. The result was the speedy disappearance, not only of everything eatable and drinkable, but of all things movable as well, including the tables and benches. Nine illustrations and a map, from contemporary sources, add to the value and interest of this highly readable volume. So well, too, has the translator done her part that the reader is reminded of his debt to her only by the title-page and the preface.

The science of modern optics.

The absence of any advanced text in the English language which embodies all lines of progress in recent years in the field of theoretical and experimental optics has led Professors C. R. Mann and R. A. Millikan of the University of Chicago to bring out a translation of Drude's "Theory of Optics" (Longmans). The great merit of this work lies in the fact that it includes an authoritative presentation of the results of original work in the past decade in this field of physics, by a leader in the science. Indeed, the book itself, in the section devoted to physical optics, contains some original hypotheses of the author. We find here, for the first time in English, a satisfactory presentation of the theory of optical instruments as elaborated by Abbe and his followers. In the department of physical optics, the author sets forth very fully the electromagnetic theory as to the nature of light. The ion-hypothesis of Helmholtz is adopted as the simplest, most intelligible, and most consistent way of presenting dispersion, absorption, and rotary polarization, as well as magneto-optical phenomena and the optical properties of bodies in motion. The discussion of the relation of optics to thermodynamics and to the kinetic theory of gases serves not only to illustrate the interrelations of the sciences, but also to demonstrate the virility with which this domain of science has been exploited. There is nothing better in English, or in any other language, which gives in such small compass so full and complete a presentation of the science of modern optics. The book is written for the physicist, and presupposes a knowledge of differential and integral calculus. In the preface to the translation, Professor Michelson states that no one who desires to gain an insight into the most modern aspects of optical research can afford to be unfamiliar with this remarkably original and consecutive presentation of the subject of optics.

The last essays of C. D. Warner.

Charles Dudley Warner's last volume of essays (Dodd) will bring pleasure to countless readers, glad of an opportunity to have him discourse to them once more with all his old-time grace and lucidity. The title of the book, "Fashions in Literature," taken from the opening essay, is hardly representative. Many of the papers were originally addresses, and their topics are more often social than literary. The education of the negro, the characteristics of the American newspaper, the proper disposition of criminals, the civic ideals we should strive toward and the national conditions we must face, the relation of literature to the stage and of truth to literature, — all these diverse matters are discussed with characteristic lightness of touch and suggestive largeness of view. Most of the papers belong to the closing years of a long and full life, but there is no trace in them of the acerbity or disillusionment of age. Instead, we find genial humor, unfailing but not unreasoning optimism, and infectious enthusiasm for the best in American life and letters; and we close the book with a sense of widened reach and deepened insight that it is within the gift of few American men of letters to impart.

The art of index-making.

"The man who publishes a book without an index ought to be damnod ten miles beyond Hell, where the Devil could not get for stinging-nettles." Such was the opinion of John Baynes, as quoted in Mr. Henry B. Wheatley's volume on "How to Make an Index" (London: Elliot Stock); and those who have frequent occasion to refer to indexless books will be apt to endorse the imprecation. Mr. Wheatley's work is issued as the final volume in "The Book-Lover's Library," and forms, we should say, the most needed and useful title in this attractive series. The practical directions as to index-making, occupying about half the book, are the result of long experience, and contain suggestions which even the expert will find profitable. The remaining chapters are semi-historical in character, dealing with such subjects as "Amusing and Satirical Indexes," "The Bad Indexer," and "The Good

Indexer." Both in the practical and historical sections, Mr. Wheatley contrives to write entertainingly. Among the examples which he cites of ludicrous blunders in index-making there appears the famous one of

"Mill on Liberty,
—— on the Floss,"

and also one, more recent, of the same kind,—

"Patti, Adelina,
—— Oyster,"

though for this latter Mr. Wheatley does not vouch. There is also quoted that time-honored entry of "Best (Mr. Justice), his great mind," supposed to be a reference to the passage "Mr. Justice Best said that he had a great mind to commit the man for trial." The closing chapter of the book is a well-argued plea in behalf of a general or universal index, in the course of which Mr. Wheatley pays just tribute to the memory of Dr. W. F. Poole, greatest of American indexers. The volume concludes, as it should, with an index which stands as a model of the author's precepts.

A history of Cromwell's army.

The history of England during the fateful seventeenth century has ever been a subject of perennial interest, but it is only in our own time that modern methods of historical research are gradually giving final shape to that history. Mr. C. H. Firth, whose life of Cromwell is rightly praised as the work of a real historian, has followed it up by "Cromwell's Army: A History of the English Soldier during the Civil Wars, the Commonwealth, and the Protectorate; being the Ford Lectures delivered in the University of Oxford in 1900–1" (James Pott & Co.). Mr. Firth is a civilian, but he found that he could not study the history of the Great Rebellion without studying the military history as much as the political or the religious history. After showing the utter inefficiency of the armies and the military organization of the earlier part of the century, he gives us an elaborate and authoritative discussion of the army as remodelled by Cromwell. As is necessary in treating of this army alone, there are chapters on Religion in the Army and Politics in the Army. The work is a real contribution to the history of the period.

Court of the Grand Duchess of Saxe-Weimar.

The expectations aroused by the title "A Grand Duchess and her Court" (Dutton) are doubly disappointed. Without seeing the sub-title, "And the Classical Circle of Weimar," even the semi-initiated knew that the particular duchess was Anna Amalia or Louise of Saxe-Weimar. The handsome outfitting of the two large volumes was a confirmation of the anticipated treat. But alas, for a lost opportunity! To portray the court of Saxe-Weimar in its best estate was a task challenging the highest grade of critical, historical, and literary skill. It could not be done well without an intimate knowledge and appreciation of the great German authors who frequented that court, and it ought to have been undertaken only by a person of broad and cosmopolitan spirit who could judge both human beings and monarchs. The author of the present book, F. Gerard, manifests none of these qualifications. It is the product apparently of a "Kammerjungfer," with all her worshipful and tremulous awe of titles, her interest in costumes and tittle-tattle, her ignorance of literature and the deep interests of individuals and nations, and her abominable English. Quotation-marks around pet words, italics for others, French and German words unnecessarily introduced and elaborately explained, commonplace information conscientiously injected into parentheses and foot-notes, and everywhere the showman's "Let us next" and the fondly cherished editorial "We,"—all these could be forgiven if only there were some strong quality to compensate. Anna Amalia does not lack heroic and pathetic elements, but they are not here. Her daily life would have been an interesting study in the court manners of the eighteenth century, but it is not here. Her relations with Goethe and Schiller are more interesting than those with Wieland — though less intimate; but these also are not here. The court of the Grand Duchess has yet to be described in all its more interesting and vital features.

A compilation of Napoleonic literature.

The flood of Napoleon literature continues unabated, as is shown by the publishers' lists of the current season. Among these books are some of originality and importance, neither of which qualities can be attributed to Mr. Charles Josselyn's "The True Napoleon, a Cylopedia of the Events of his Life" (R. H. Russell). Yet the work is not without interest. It is made up of a great number of paragraphs taken from well-known books and woven together into four chapters, each dealing with a portion of Napoleon's life. There is the semblance of narrative, the author from whom the paragraph is taken being noted in the margin; but there is little connection of substance, and there is no index. While the book cannot but be full of interesting things, its main value would seem to be in furnishing desultory reading for those who already have knowledge of Napoleon's life and work. The book is beautifully made and illustrated.

New text-book of American literature.

We are much pleased with Mr. Julian W. Abernethy's "American Literature," a school text-book just published by Messrs. Maynard, Merrill & Co. A manual of this sort cannot help being repetitious, and must follow the lines made familiar by its many predecessors. The present work can claim nothing particularly original in treatment or method, but it may be cordially commended for its excellence of proportion and for its sound and conservative critical judgments. As far as it has distinctive features, they are to be found in the increased attention given to recent writers, in its happy correlation of literature with history, and in the extensive

lists of books and selections provided for illustrative reading. The use of actual illustrations in the way of extracts is also to be commended. These, although fairly numerous, are brief, and merely stimulative to further reading on the part of the student.

BRIEFER MENTION.

"The Grimm Library," published in London by Mr. David Nutt, is a series of scholarly studies of literary origins, mostly by young and ambitious investigators. The several volumes deal, among other subjects, with the Perseus legends, the Cachallin Story, the legends of Sir Gawain and Sir Lancelot, and the home of the Eddic poems. This latter work, by the way, is by no less a scholar than Herr Sophus Bugge, and the translation is by Mr. W. H. Schofield. The latest addition to the series is a study of the epic theme of a combat between father and son. It is entitled "Sohrab and Rustem," is written by Mr. Murray Anthony Potter, and was prepared as a thesis for the Harvard doctorate.

A "Companion to English History (Middle Ages)," by Mr. Francis Pierrepont Barnard, is a book that teachers and students alike will find of great helpfulness in their work. There are twelve sections, each the work of an eminent special authority. Among them may be mentioned "Ecclesiastical Architecture," by the Rev. Arthur Galton; "Costume, Military and Civil," by Mr. A. Hartshorne; "Town Life," by Miss Lucy Toulmin Smith; "Monasticism," by the Rev. Augustus Jessopp; "Learning and Education," by Mr. R. S. Rait; and "Heraldry," by the editor. Each section has a bibliography, and the whole work is illustrated by nearly a hundred full-page plates. The Oxford Clarendon Press (Mr. Henry Frowde) publishes this important educational work.

Rossetti and Rembrandt are the subjects of the first two volumes in the "Popular Library of Art," edited by Mr. Edward Garnett and published in this country by Messrs. E. P. Dutton & Co. The volumes are of pocket size, attractively made and liberally illustrated. The treatment is mainly critical, with no more attention to biographical facts than is necessary. In the volume on Rossetti, Mr. Ford M. Hueffer makes an effort to treat his difficult subject impartially, and succeeds fairly well. In spite of a style which is too often careless, the essay is perhaps as good a critical account, in small compass, of Rossetti's art-work as we now have. The illustrations include several interesting sketches not hitherto reproduced except in Mr. Marillier's costly volume. M. Auguste Bréal's essay on Rembrandt is illustrated entirely from the artist's etchings and original drawings in the British Museum.

"The Teaching of History and Civics in the Elementary and Secondary School," by Professor Henry E. Bourne, is a volume of the "American Teachers' Series" published by Messrs. Longmans, Green, & Co. It is a much-needed volume, and its scope is commensurate with the importance of a subject which is only just coming to its own in our educational programmes. The work has two sections, the first being on "The Study and Teaching of History," and the second on "The Course of Study." The second part, in particular, is full of direct practical usefulness to the teacher on account of its syllabi and its bibliographies. We can commend this work very highly.

"Some of the Rhymes of Ironquill," a volume considerably expanded from earlier editions, but still leading off with the ridiculous doggerel of "The Washerwoman's Song," is published by Messrs. G. P. Putnam's Sons. These rhymes, as is now generally known, are the product of Mr. Eugene F. Ware, of Topeka, whose recent appointment to a federal position by President Roosevelt was probably meant in good faith to be an official recognition of American literature, and will doubtless add not a little to the vogue of the rhymester. Although these efforts have, in fact, no relation whatever to literature, they constitute an entertaining sort of grimly humorous journalism, and our only quarrel with them is that innocent readers here and there may take them to be a form of poetry.

Mr. F. Hopkinson Smith is, it seems, already an "author" in the sense of attaining to a standard library edition of his complete writings. It is a subscription edition, in ten volumes, styled the "Beacon," (which befits a "maker" who alternates between lighthouse and literature), and is published by Messrs. Charles Scribner's Sons. There are illustrations in color, a portrait, and several stories hitherto unpublished in book form. "Caleb West," "Laguerre's and Well-Worn Roads," "Colonel Carter," and "A White Umbrella in Mexico" are the four volumes now at hand, and the other six will follow in rapid succession.

Dr. Willard Clark Gore is the author of a monograph on "The Imagination in Spinoza and Hume," published in the "University of Chicago Contributions to Philosophy." The object of the work, says the writer, "is to make a specific test, or at least to find an illustration, of the general proposition that philosophy, or metaphysics, and psychology form a logical partnership, or organic unity, which cannot be ignored or dissolved without impairing interests that each holds to be peculiarly its own." The interest of this theme, combined with Mr. Gore's attractive and lucid handling, makes the study one of much value.

Mr. Edwyn Robert Bevar is the latest of translators to attempt the "Prometheus Bound" of Æschylus, and his version appears in a simply sumptuous octavo, with wide margins, from the press of Messrs. Ballantyne, Hanson & Co., with the publisher's imprint of Mr. David Nutt. The translator contributes a brief preface and a lengthy introduction. In the former he explains that the Elizabethan drama, the English Bible, and the Miltonic epic have been, in a sense, the models for his guidance — truly a wise and well-considered choice. Certainly he has produced a vigorous and dignified version of "the most sublime poem in the world" — a version that will at least compare favorably with any of its rivals.

"The Ancestor," a new periodical publication of English origin, for which the Messrs. Lippincott are the American agents, starts out with an issue dated April, to be a quarterly review; but the single number is in fact a handsome volume of large octavo size, bound in substantial boards. Considering the illustrations and the well-nigh sumptuous character of the paper and print, the price of a dollar and a half per part is surprisingly moderate. Among the contributors, most of whom are titled, the name of Mr. J. Horace Round figures no less than four times in the first table of contents, which promises well for the historical scholarship of the undertaking. Upwards of a score of full-page plates, besides others in the text, constitute the illustrations of this volume.

NOTES.

"A Manual of Instruction in the Principles of Prompt Aid to the Injured," by Dr. Alvah H. Doty, is now published in its fourth revised edition by the Messrs. Appleton.

Mr. Edward Atherton has edited for "Appletons' Home Reading Books" a summary of "The Adventures of Marco Polo," with comments pertinent and otherwise, and illustrations.

"Meteorite Studies," by Mr. Oliver Cummings Farrington, and "A Contribution to the Ichthyology of Mexico," by Mr. Seth Eugene Meek, are recent publications of the Field Columbian Museum.

"Jack Sheppard" and "Rookwood," each in two volumes, and "Flitch of Bacon," in one, are recent additions to the "Windsor" edition of W. H. Ainsworth's novels, published by the J. B. Lippincott Co.

"Ezekiel," edited by Dr. O. C. Whitehouse, and "Jeremiah" and "Lamentations," edited by Mr. E. Tyrell Green, are the latest volumes of the "Temple Bible," published by the J. B. Lippincott Co.

"Hymns of the Faith" is the English title given by Mr. Albert J. Edmunds to his translation of the "Dhammapada," made from the Pâli dialect of Sanskrit, and now published by the Open Court Publishing Co.

Preprints from the forthcoming "Decennial Publications of the University of Chicago" are coming to us every few days. The latest of them is a masterly study of "Credit," by Professor J. Laurence Laughlin, a quarto pamphlet of twenty-eight pages.

A revised edition of Messrs. Herrick and Damon's "Composition and Rhetoric for Schools" has just been published by Messrs. Scott, Foresman & Co. The modifications are in the direction of simplification, but the substance of the earlier edition remains intact.

An important novel dealing with the careers of Lewis and Clark, and their great expedition, will be published in November by Messrs. A. C. McClurg & Co. Neither author nor title has yet been announced, but the work is understood to be from the pen of a well-known writer.

From the Library of Congress we have a useful "List of References on Reciprocity," compiled by Mr. A. P. C. Griffin. Books, periodical references, and congressional documents upon the subject are catalogued in three lists, and the whole is supplemented by an index of authors.

"Harold's Discussions" is the fifth volume of the "Nature-Study Readers" prepared by Mr. J. W. Troeger and Miss Edna Beatrice Troeger, and published by the Messrs. Appleton. The chapters are concerned with elementary geology, physiography, astronomy, and biology. The presentation of the matter is simple and attractive.

The American Book Co. are the publishers of a new set of school geographies, two in number, which are the work of Mr. H. Justin Roddy. They are, respectively, "Elementary" and "Complete," and aim at a more simplified treatment of the subject than is found in most school books upon this subject.

"Schiller's Einfluss auf Grillparzer, by Mr. O. E. Lessing, and "The Time Elements of the Orestean Trilogy," by Mr. Jonathan Bayley Browder, are two additions to the "Philology and Literature Series" of the University of Wisconsin. Both are doctoral dissertations, and both are creditable to their authors and to the institution whence they proceed.

The popularity still enjoyed by the Rev. S. Baring-Gould's "Vicar of Morwenstow" is attested by an "eighth edition" (Whittaker). Aside from the pleasing features of the book, its value as a biography can perhaps be estimated by striking a mean between the high praise with which the "Saturday Review" greeted its first appearance, and the scathing condemnation it met with from "The Athenæum."

Messrs. E. P. Dutton & Co. publish "The Home Aquarium," by Mr. Eugene Smith. This book gives simple practical directions for keeping the common fauna and flora of our lakes and streams, as well as for the determination of their species. For those whose ambition rises above a globe of goldfish it is just the book needed.

Professor Earle W. Dow has made a translation, which is published by Messrs. Henry Holt & Co., of the chapter on "The Feudal Régime" in the "Histoire Générale" of MM. Lavisse and Rambeaud. This chapter is the work of Professor Charles Seignobos, and in nowise suffers from its present detachment.

Mr. William Frederick Harvey has translated from the Danish, and Messrs. E. P. Dutton & Co. have published, the learned treatise of Dr. Christopher Nyrop upon "The Kiss and its History." It is an instructive book, and also an entertaining one, prefaced by a warning "as to the danger of even reading about kisses," which is not likely, we fancy, to make any reader close the volume for fear of being led astray.

We are indebted to a correspondent in Japan, Mr. E. W. Clement, for the following interesting paragraph: "It is generally supposed that languages, like poets, are 'born, not made'; and that the changes in a language come, not artificially, but naturally. But we are now treated to the spectacle of an attempt to effect a tremendous reform in a language, many centuries old, by legislative enactment. And the nation which is making this apparently foolish and useless attempt is Japan, which has already often startled the world by its marvellous reforms. And if its wonderful success in legislative reforms in other lines are any criterion in this case, it will succeed in effecting much-needed reform in its language. At the last session of the Imperial Diet of Japan, a sum of money was appropriated for a 'linguistic commission.' This was appointed in the spring of this year, has held several meetings, and has already arrived at some decisions. It has been decided, for instance, that 'a phonographic script' is to be employed; but the much-discussed question, whether it shall be the common Japanese *kana* (syllabic characters) or Roman letters is still on the docket. It is also proposed to reduce the number of Chinese idiographs in common use. Moreover, the differences between the written and the spoken language are to be abolished; and the formal epistolary style is to be reformed. It has also been decided that the whole system of Japanese etymology must be 'carefully revised.' Even the 'problem of local dialects' is to be attacked, and 'a standard dialect fixed.' It is noticeable that the commission is not afflicted with trepidity, but is proceeding with the utmost courage to attack the most difficult problems. It is composed of some of the most practical, as well as the most scholarly, men of the Empire; and its work will be watched with the deepest interest, both at home and abroad. And the great changes already effected in the Japanese language since the country was opened are some warrant for believing that this commission will achieve a measure of success."

Topics in Leading Periodicals.

September, 1902.

Abyssinia, A Trip through. W. F. Whitehouse. *Scribner.*
Adams, Charles Kendall, The Late. *Review of Reviews.*
Aerography. Percival Lowell. *Popular Science.*
Aeronaut, How I Became an. Santos Dumont. *McClure.*
Agricultural Prosperity, Diffusion of. *Review of Reviews.*
Americans in Europe as Seen from a Consulate. *No. Amer.*
Arid Regions, Ancient Civilizations in. *North American.*
Autumn Thoughts. Edward Thomas. *Atlantic.*
Betting, Twofold Cause of. A. T. Hadley. *Century.*
Black Men, Training of. W. E. B. Du Bois. *Atlantic.*
Black, William. Edward Fuller. *Atlantic.*
Books, Giving of. By the author of "Elizabeth." *Century.*
Canadian Northwest, Migration to. Cy Warman. *Rev. of Rev.*
Casanova at Dux. Arthur Symons. *North American.*
Catskills, Midsummer in the. John Burroughs. *Century.*
Colombia, Situation in. E. A. Morales. *North American.*
Cooley, Julia, Poetry of. R. Le Gallienne. *Harper.*
Cuban Reciprocity. W. A. White. *McClure.*
Democracy and Society. Vida D. Scudder. *Atlantic.*
Education, Higher, National Standard in. *Atlantic.*
Eels and the Eel Question. M. C. Marsh. *Popular Science.*
Empress Dowager, Visit to the. Belle V. Drake. *Century.*
England after Salisbury, Political Situation in. *Rev. of Revs.*
Equatorial Islands, Our. James D. Hague. *Century.*
Expositions, Management and Uses of. G. F. Kunz. *N. Am.*
Farmer, American, Improved Condition of. *Rev. of Reviews.*
Farmer's Balance Sheet for 1902. W. R. Draper. *Rev. of Rev.*
Garden, Fall Work in. E. E. Rexford. *Lippincott.*
Gem-Engraving, Epochs of. M. Sommerville. *Harper.*
Godkin, E. L., Recollections of. J. B. Bishop. *Century.*
Grieg as National Composer. A. M. Wergeland. *No. Amer.*
Haeckel's Philosophy. Frank Thilly. *Popular Science.*
Headsman, The. Agnes Repplier. *Harper.*
Holmes, O. W., Jurist. G. P. Morris. *Review of Reviews.*
Hospital Matron, Memories of a. Emily Mason. *Atlantic.*
Industrial Betterment. Richard T. Ely. *Harper.*
Isthmian Canal Sanitary Problems. G. M. Sternberg. *N. Am.*
Italy, Public Debt of. M. Ferraris. *North American.*
Japan, Industrial, Creator of. Stanhope Sams. *Rev. of Revs.*
Kansas of Today. Charles M. Harger. *Atlantic.*
Knox, Attorney General. L. A. Coolidge. *McClure.*
Labor, Bonus System of Rewarding. *Review of Reviews.*
Libraries, Public, and Children. H. C. Wellman. *Atlantic.*
Light and Colors, New Theory of. Isaac Newton. *Pop. Sci.*
Literary Criticism, Contradictions of. H. C. Howe. *No. Am.*
London Wage-Earners, Among. W. A. Wyckoff. *Scribner.*
Macaulay's English. T. E. Blakely. *Harper.*
Mammal — Story of the Word. Theo. Gill. *Popular Science.*
Manufactures, Census of. S. N. D. North. *Rev. of Reviews.*
Migrations Westward, Early. Woodrow Wilson. *Harper.*
Navy's Greatest Need. Roy C. Smith. *North American.*
Navy, The New. Talcott Williams. *Atlantic.*
Nitrogen, "Fixing," from the Atmosphere. *Rev. of Reviews.*
Novel — Will It Disappear? A symposium. *No. American.*
Pelée, A Study of. Robert T. Hill. *Century.*
Pelée the Destroyer. A. F. Jaccaci. *McClure.*
Philippine Government, New. Sidney Webster. *No. Amer.*
Privacy, Law of. E. L. Adams. *North American.*
Profit-Sharing, Instance of. Sam'l Cabot. *Rev of Reviews.*
Rabbi Joseph, The Late. A. Cahan. *Review of Reviews.*
Royalty, Mental and Moral Heredity in. *Popular Science.*
Russian Jew in America. M. Fishberg. *Review of Reviews.*
Seashore, A Reverie at the. S. Hartmann. *Harper.*
Stevenson's Country, In. William Sharp. *Harper.*
Street and Highway, Civic Improvement in. *Century.*
Thoreau and Isaac Hecker, Correspondence between. *Atlan.*
Twain, Mark, Boyhood of. H. M. Wharton. *Century.*
University Control. J. J Stevenson. *Popular Science.*
Villa Medici, Prix de Rome Students at the. *Scribner.*
Watson, William. George E. Woodberry. *Century.*
Weather and Trade in U. S., A Year of. *Popular Science.*
West Indian Eruptions, Phases of. I. C. Russell. *Century.*
Woods, Going into the. Eben G. Scott. *Atlantic.*

List of New Books.

[*The following list, containing 40 titles, includes books received by* The Dial *since its last issue.*]

BIOGRAPHY.

Daniel Boone. By Reuben Gold Thwaites. Illus., 12mo, pp. 257. "Appletons' Life Histories." D. Appleton & Co. $1. *net.*

HISTORY.

A History of England, from the Earliest Times to the Death of Queen Victoria. By Benjamin Terry, Ph.D. With maps, 8vo, pp. 1100. Scott, Foresman & Co. $2. *net.*

Political History of the United States. With Special Reference to the Growth of Political Parties. By J. P. Gordy, Ph.D. Second edition, thoroughly revised, in 4 vols. Vol. II., 12mo, pp. 581. Henry Holt & Co. $1.75 *net.*

The Feudal Régime. By Charles Seignobos; translation edited by Earle W. Dow. Large 8vo, uncut, pp. 70. Henry Holt & Co. Paper, 50 cts. *net.*

GENERAL LITERATURE.

Remembered Days. By James B. Kenyon. 12mo, gilt top, uncut, pp. 239. Eaton & Mains. $1.

FICTION.

Chanticleer: A Pastoral Romance. By Violet Hall. Illus. in color, 12mo, gilt top, uncut, pp. 304. Lothrop Publishing Co. $1 50.

The Just and the Unjust. By Richard Bagot. 12mo, gilt top, uncut, pp. 362. John Lane. $1.50.

A Speckled Bird. By Augusta Evans Wilson. 12mo, pp. 426. G. W. Dillingham Co. $1.50.

Luck o' Lassendale. By the Earl of Iddesleigh. 12mo, gilt top, uncut, pp. 351. John Lane. $1.50.

Tales about Temperaments. By John Oliver Hobbes. 12mo, pp. 207. D. Appleton & Co. Paper, 50 cts.

The Way of a Man. By Morley Roberts. 12mo, pp. 311. D. Appleton & Co. Paper, 50 cts.

TRAVEL AND DESCRIPTION.

Trolley Exploring in New York, New Jersey, and New England. By Cromwell Childe. Illus., 24mo, pp. 120. Brooklyn Eagle Press. Paper, 10 cts.

Water Exploring: A Guide to Pleasant Steamboat Trips Everywhere. By Cromwell Childe. Illus., 24mo, pp. 112. Brooklyn Eagle Press. Paper, 10 cts.

SCIENCE.

Elements of the Theory of the Newtonian Potential Function. By B. O. Pierce, Ph.D. Third, revised and enlarged edition; illus., 8vo, pp. 490. Ginn & Co. $2.50.

Kathlamet Texts. By Franz Boas. Illus., 4to, pp. 261. "Smithsonian Institution Publications." Government Printing Office.

Report of the U. S. National Museum, for the Year Ending June 30, 1900. Illus., large 8vo, pp. 738. Government Printing Office.

BOOKS OF REFERENCE.

The Reference Catalogue of Current Literature. Containing the full titles, with prices, of books now in print and on sale; with index. In 2 vols., 8vo. New York: Office of the Publishers' Weekly. $5. *net.*

A Glossary to the Works of Shakespeare. By Rev. Alexander Dyce; revised and edited by Harold Littledale, M.A. 8vo, gilt top, pp. 570. E. P. Dutton & Co. $3.

BOOKS FOR THE YOUNG.

Stepping Stones: Essays for Everyday Living. By Orison Swett Marden; with the assistance of Abner Bayley. Illus., 12mo, pp. 323. Lothrop Publishing Co. $1. *net.*

The Admiral's Aid: A Story of Life in the New Navy. By H. H. Clark. Illus., 12mo, pp. 412. Lothrop Publishing Co. $1. *net.*

That Minister's Boy, and Fred Harwood: Two Stories for Boys. By W. W. Hooper. Illus., 12mo, gilt top, pp. 256. Brooklyn Eagle Press. $1.

The Treasure of Shag Rock: An Adventure Story. By Robert Lloyd. Illus., 12mo, pp. 344. Lothrop Publishing Co. $1. *net.*

Folly in the Forest. By Carolyn Wells; illus. by R. B. Birch. 12mo, pp. 282. Henry Altemus Co. $1.

The Adventures of Marco Polo, the Great Traveller. Edited by Edward Atherton. Illus., 12mo, pp. 163. "Home Reading Books." D. Appleton & Co. 65 cts.

Harold's Discussions. By John W. Troeger, A.M., and Edna Beatrice Troeger. Illus., 12mo, pp. 298. "Nature-Study Readers." D. Appleton & Co. 60 cts.

BOOKS FOR SCHOOL AND COLLEGE.

Elements of Physics. By Fernando Sanford. Illus., 12mo, pp. 426. Henry Holt & Co. $1.20 *net*.

Composition and Rhetoric for Schools. By Robert Herrick, A.B., and Lindsay Todd Damon, A.B. Revised edition; 12mo, pp. 435. Scott, Foresman & Co. $1.

Elements of English Composition. By John Hays Gardiner, George Lyman Kittredge, and Sarah Louise Arnold. 12mo, pp. 431. Ginn & Co.

Handbook of Best Readings. Selected and edited by S. H. Clark. 12mo, pp. 561. Charles Scribner's Sons. $1.50 *net*.

An Introduction to Physical Geography. By Grove Karl Gilbert and Albert Perry Brigham. Illus., 12mo, pp. 380. D. Appleton & Co. $1.25 *net*.

Studies in United States History: A Guide for the Use of Students and Teachers. By Sara M. Riggs. 12mo, pp. 173. Ginn & Co. 65 cts.

Elementary Geography. By H. Justin Roddy, M.S. Illus., 4to, pp. 128. American Book Co. 50 cts.

Essentials of Prose Composition. By James Morgan Hart. 12mo, pp. 219. Eldredge & Brother. 65 cts.

Scott's Lady of the Lake. Edited by Edwin Ginn. With portrait, 12mo, pp. 219. Ginn & Co.

Advanced First Reader. By Ellen M. Cyr. Art Series; illus., 12mo, pp. 104. Ginn & Co. 30 cts.

Toward the Rising Sun: Sketches of Life in Eastern Lands. Illus., 12mo, pp. 138. Ginn & Co.

MISCELLANEOUS.

Talks to Students on the Art of Study. By Frank Cramer. 12mo, pp. 309. San Francisco: Hoffman-Edwards Co. $1.

Credit. By J. Laurence Laughlin. 4to, pp. 28. "Decennial Publications." University of Chicago Press. Paper, 50 cts. *net*.

Kings of the Queensberry Realm. By W. W. Naughton. Illus., 12mo, pp. 315. Chicago: Continental Publishing Co.

Good without God. By Robert Chamblet Adams. 12mo, pp. 113. New York: Peter Eckler. Paper, 25 cts.

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BOOKS OF THE COMING YEAR.

In making these few random notes upon the lists of publishers' announcements for the season now opening, we are compelled to exclude many important categories altogether, and to confine our attention to the books that have some relation to literature in the narrower sense — that is, to books which contain literature or are concerned with literary history and criticism, with an occasional excursion into the allied realms of history and biography. Even with this restriction, we must be confined to the mention of a very few names and titles, deliberately ignoring many others that are perhaps no less important than those singled out for comment. The book of the year, if we mean by that expression the book that will attract the widest attention and be made the subject of the most extensive discussion, is pretty likely to be Mr. Morley's long-awaited biography of Gladstone. It is fortunate for Gladstone's memory that Mr. Morley should have been chosen for his biographer, and we are sure that the author will do all that literary art can accomplish to make of Gladstone's figure a living personality for the coming generations. Otherwise, Gladstone would be in danger of becoming little more than the shadow of a name for the general reader of the twentieth century. He could not be ignored by the historian, but he could easily be forgotten by the great reading public. All that he has left behind him in the way of published speeches and miscellaneous writings is so nearly unreadable, and so utterably inadequate to convey any notion of the power that impressed itself upon his contemporaries that, in default of a great biography, his fame would be in danger of eclipse within a very few years. We have no doubt that Mr. Morley has produced a great biography, sympathetic and thoroughly-informed; we have no means of foretelling whether it will be finally ranked with his Cobden, or with his trio of French biographical studies. Those who cherish Gladstone's memory will devoutly hope that the latter will be its fate. Now that Mr. Morley has got into the way of writing again, may we not express a parenthetic wish that the series of "Twelve English Statesmen" may be

made twelve in number no less than in name by the early addition of the life of Chatham that Mr. Morley agreed to write when the series was first projected many years ago.

If Mr. Morley remains in any active sense the editor of the "English Men of Letters" series he is to be congratulated upon the new lease of life recently taken by that enterprise. Three new volumes of the series have already been published, and are reviewed in our present issue; no less than eleven others are now announced as in preparation. The choice of biographers has in every case that peculiar element of fitness which has always distinguished this series of books above all others with which comparisons might be made. Hitherto Hawthorne has been the sole American representative of English literature in the series, but of the new volumes projected no less than four are to have American subjects. We note in this connection that the series of "American Men of Letters," which has, like its English prototype, been neglected for many years, is now to be extended by the addition of several new volumes.

While upon the subject of literary and other biography, we may record a number of promised books that may be anticipated with much satisfaction. The Rev. Edward Everett Hale's "Memories of a Hundred Years" has already appeared in serial instalments, but we shall be glad to have it published in permanent form. An authorized biography of Bret Harte has been prepared by Mr. T. Edgar Pemberton, and cannot well fail to prove interesting. The elaborate biography of Christopher Columbus upon which Mr. John Boyd Thacher has been working for many years promises to be one of the most sumptuous publications of the season. The devotion of a son, in the one case, and of the widow in the other, will provide us, respectively, with two volumes of the letters of Charles Darwin, and a two-volume life of Max Müller. Sir Leslie Stephen's two-volume work, "Studies of a Biographer," will have many subjects, and will illustrate once more the author's singularly happy and incisive method of literary portraiture. The recent Dumas centenary has called attention to the fact that we have in English no life of the novelist better than Fitzgerald's hack compilation, a defect which now promises to be remedied by the appearance of two new biographies, the work, respectively, of Mr. Henry A. Spurr and Mr. Arthur F. Davidson.

Probably the most important historical announcement of the season is that the first of the twelve projected volumes of "The Cambridge Modern History" is ready for publication. Although the death of Lord Acton has made necessary the appointment of a new editor (Mr. A. W. Ward), the work will be continued upon the original plans, and the volumes may be expected in fairly rapid succession. "The Renaissance" is the title of the initial volume of the series. In this connection we may mention the two volumes of Lord Acton's "Historical Lectures" that are soon to appear. The late John Fiske will be represented this year by three posthumous volumes. Two of the three are "Essays Historical and Literary," and the third is "New France and New England," which will fill the gap in the American series, and provide a continuous history of our country from the discovery to the beginning of the constitutional period. Another work of great importance in this field is the illustrated "History of the American People" upon which President Woodrow Wilson has long been engaged, and which will soon be in our hands. It will occupy five large volumes, and will supply a a real want.

The most important announcement in the field of literary history is the new "Illustrated History of English literature" upon which Mr. Richard Garnett and Mr. Edmund Gosse have for some time been engaged. The work will fill four large volumes, and represents a type of history which has long been familiar in the principal European countries, but which for some strange reason has not hitherto been attempted for our own literature. The series of "Literatures of the World" is to have two additions this season. Dr. Brandes will publish his history of modern Scandinavian literature, and no man living is better qualified for this undertaking. For the American literature in the same series the services of Professor William P. Trent have been enlisted, which is also a happy choice. Mr. Trent is likely to write as good a book as that which we owe to Professor Wendell, and it will doubtless be free from those qualities which have made the latter work irritating to a certain class of readers. A history of German literature by Professor John G. Robertson is a work that we shall await with much interest. If the four new volumes in the Columbia University studies in literature shall prove as

acceptable as their predecessors, they will make an important addition to the student's outfit. Two works in Shakespearian criticism are promised in the shape of Professor Lounsbury's "Shakespeare and Voltaire" and the late Sidney Lanier's "Shakespeare and His Forerunners." The former volume will be welcome to those who are acquainted with M. Jusserand's treatment of the same subject, and the latter, to consist of Lanier's unpublished lectures, will add notably to the author's reputation.

English poetry promises to be enriched by a new volume of Mr. Swinburne's poems and a collection of "New Poems" by Mr. Theodore Watts-Dunton. Mr. Stephen Phillips is to have a fourth drama in verse, with "David and Bathsheba" for its subject. The translation of Sig. d'Annunzio's "Francesca da Rimini," by Mr. Arthur Symons, will be a true English poem, a statement which can rarely be made concerning a work of verse-translation. We are glad also to note that Mr. William Vaughn Moody's "A Masque of Judgment" is to be reissued, and thus brought to the attention of the wide circle that this extraordinary poem deserves to reach. As for works of fiction they are legion. We note a few of the many titles, restricting the list to books by well-known novelists. "No Other Way" is the title of a posthumous story by Sir Walter Besant. Other novels from across the Atlantic are "The King's Byways," by Mr. Stanley J. Weyman; "The Vultures," by Mr. Henry Seton Merriman; and "Love with Honour," by Mr. Charles Marriott. Of American origin are the following: "Captain Macklin," by Mr. Richard Harding Davis; "Cecilia, the Last of the Vestals," by Mr. F. Marion Crawford; "The Fortunes of Oliver Horn," by Mr. F. Hopkinson Smith; "The Wings of the Dove," by Mr. Henry James; "The Maid-at-Arms," by Mr. Robert W. Chambers; and "Barbara Ladd," by Mr. C. G. D. Roberts. Two masters of the art of short-story writing, Mr. T. B. Aldrich and Mr. Henry Van Dyke, are to have new collections. Of foreign novelists, Mr. Jeremiah Curtin promises to make us acquainted with a new Pole, Mr. Alexander Glovatski, his romance being called "The Pharaoh and the Priest"; while the great German romancer, Herr Felix Dahn, will be reintroduced to our public by means of "A Captive of the Roman Eagles," one of the finest of his later works.

THE ACTOR AND THE MAN.

Many readers of the late Phillips Brooks's biography must have been surprised to discover that this man — so imaginative in his sympathies, so little ascetic in any way — had the old Puritanic distrust of the theatre. Have as little to do with it as possible, he counsels; and of the actor's profession in particular, he believes it to be necessarily enervating to character. It is possible that Brooks had in mind the outward temptations of stage-life — Shakespeare's "public means that public manners breed." But on second thought one is inclined to believe that his criticism went deeper and struck at the very nature of an art.

Curiously enough, M. Coquelin, in his defense of the actor's profession before Harvard University, admits the force of such a criticism. There is a social stigma attaching to the stage, says Coquelin; what is its cause? With characteristic French subtlety, he makes no reference to the social dangers of stage-life. He assumes that the public is suspicious, not so much of them, as of the actor's art itself and its influence upon the man. It is the impersonator that it regards with instinctive distrust. The actor upon the stage is not speaking for himself, he has simply borrowed the emotions of a part; and the belief persists that emotion thus constantly assumed, adopted in fact as a profession, is incompatible with self-respect, if not with sincerity. Brooks, no doubt, with others of insight, knew that as a matter of fact it might easily debauch the moral sense.

Needless to say, Coquelin refuted the criticism; but I question if any actor could make so serious a defence without himself feeling the force of the doubt that he dismisses. If we are to trust the record of a recent novelist, it is an actress whose "own self gave her pain, the mutability of her features, the strange mimic power possessed by the muscles of her face, the unconscious art that regulated the meaning of her gestures"; and Shakespeare's own passionate resentment of his profession reads like something more than mere disgust with stage associations:

> "Alas, 'tis true I have gone here and there,
> And made myself a motley to the view,
> Gored mine own thoughts, sold cheap what is most dear,
> Made old offences of affections new;
> Most true it is that I have look'd on truth
> Askance and strangely; — "

This trafficking in the emotions, which is the very soul of dramatic art — is there any artist who has lent himself to it again and again without once feeling some loss of personal integrity, some pang of outraged manhood?

Yet surely this objection to the stage, if it is true at all, must hold good for every use of the dramatic temperament, for all art where the artist is compelled to experiment in the emotions; and as a matter of fact, dramatists and novelists and poets have

been perfectly well aware of the moral paradox in their own calling. Keats says of the "poetic character," as he calls it, — having always in mind Shakespeare's genius with its vast susceptibility, — "It has no self. It is everything and nothing. . . . What shocks the virtuous philosopher delights the chameleon poet . . . It does no harm from its relish of the dark side of things any more than from its taste for the bright one, because they both end in speculation." Imaginative curiosity indulged for its own sake! Is that condition of dramatic sympathy indeed so harmless to the man? The poet continues with this interesting bit of autobiography: "It is a wretched thing to confess; but it is a very fact, that not one thing I ever utter can be taken for granted as an opinion growing out of my identical nature — how can it when I have no nature? When I am in a room with people, if I ever am free from speculating on creations of my own brain, then not myself goes home to myself, but the identity of every one in the room begins to press upon me, so that I am in a very little time annihilated." So then the most typical of poets is authority for the confession of a recent novelist, and Mr. Barrie's "Sentimental Tommy" is not the special instance that somehow the aggrieved reader felt like declaring it to be. The poetical character has no self. It is everything and nothing. Sincerity, as plain men and women know sincerity, is impossible to the artist. The passions of art are fictitious passions, and the reader is the dupe, if not of professional, at least of artistic sentimentality. Somehow it does not put us on better terms with the artist that he is himself included in the deception that he practises — that he is not a man, but just an emotional subject. For the moment we are almost reconciled to the passing of art altogether. For one need not be the worst of Philistines and yet instinctively distrust an enjoyment so little self-respecting in its origin, and ask with all seriousness whether, if the success of the artist does indeed mean the death of character, art itself is worth the price.

But the statement itself grows more and more questionable as we come to judge it by the history of normal art. Is it really the absence of character that serves the artist? Say that the first condition of his art is his impressionability, to which he yields himself at the expense of those convictions, those self-limitations which shape character. Yet, without convictions, an art has never been known to develop along healthy lines. It lacks precisely that constructive inspiration which separates sane art from our modern diseased impressionism — the impressionism of which d'Annunzio and his analysis of the artist-soul in "The Flame of Life" is a flagrant example. Mere curiosity about life, the love of emotional and intellectual adventure for its own sake, is no doubt the first motive of the imaginative as opposed to the moral genius. But such an experimental mood serves, though at first almost unconsciously, the understanding of life which later inevitably crystallizes into moral conviction. Keats himself is forced to this conclusion; for although his art never had time to grow up, its serious manhood is foreshadowed in those wonderful letters of his. He sees how that versatile comprehension, which is at first the sole aim of art, has the tremendous effect of "sharpening one's vision into the heart and nature of man — of convincing one's nerves that the world is full of misery and heart-break, pain, sickness and oppression." In other words, the normal artist finds himself gradually weaned from his first indifference and detachment. He begins to feel, as Keats quotes, "the burden of the mystery," and is forced to explore it on his own account. One can watch this deepening sincerity in the development of all sound genius. A slight but very genuine art, such as Stevenson's, bears witness to it. Of course Shakespeare is always the typical example. If one should complain, for instance, of the "Midsummer-Night's Dream," that its author (to quote Emerson) is simply "Master of the Revels," and has no moral or personal stake in his own creation, one has but to open "Lear" to find oneself in the presence of intense moral sympathies and aversions through which a strong personality speaks. Evidently, in the development of an art, a man has been maturing, and steadily using the vicarious sympathies of the artist more and more in the service of conviction, of direct and personal passion.

At any rate, M. Coquelin's plea for the dignity of the actor's profession rested just here. He insisted that the actor must never really abnegate his own personality. For to impersonate, one must also interpret; and to interpret, the actor must preserve the critical vantage-point — the vantage-point of individual experience and intellectual conviction.

It is a fine point in criticism, which simply goes to prove that the intellectual attitude of the dramatist, if he is to aim at the best success, cannot really differ from that of other serious callings. Shakspeare defined in his maturity the mission of the stage, and incidentally, we may suppose, of his own art: "to hold, as 'twere, the mirror up to nature; to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure." The most imaginative of men, the most subtle of natures ("just within the possibility of authorship," to quote Emerson again), he justifies his art by its simple moral purpose. Was it not precisely this simplicity of aim which kept Shakespeare's genius from the refined debauchery of what is sometimes pleased to call itself the "artistic" temperament? The man was not the creature of his art. The art was ever increasingly the product of the man.

EDITH BAKER BROWN.

COMMUNICATION.

IS "HAWTHORNE'S FIRST DIARY" A FORGERY?

(To the Editor of THE DIAL.)

Five years ago Houghton, Mifflin & Co. published for me a little volume with the title "Hawthorne's First Diary, with an Account of its Discovery and Loss." Nearly thirty years previous to this publication, I was in correspondence with a mysterious person, whom, after his death in 1871, I found to be a mulatto named William Symmes, who was in the employ of Col. Baker's detective bureau in Washington during the Civil War. When Hawthorne, then in his teens, was living with his mother in Raymond, Maine, this negro of about his age was living in an adjoining town, and they often hunted, fished, and skated together. In a letter sent to me in 1870, for publication in a weekly paper with which I was then connected, Symmes asserted that from a Maine soldier hailing from Raymond, whom he nursed in a Virginia hospital, he obtained a little manuscript volume — a sort of diary kept by Hawthorne when he was between twelve and sixteen years of age. I could not induce him to send me the book, but from time to time he copied some of the items from it, and I published them. Persons were mentioned in these items who were living when at last they were printed, and they testified to the accuracy with which events within their memory were recorded. The style of many of the passages was decidedly Hawthornesque. The mulatto refused to take any money for the articles he furnished, and persistently declined to send the manuscript book from which he alleged the items were copied. He promised when he next visited New England he would bring the book with him. He did not come to New England; and died in Florida soon after making the promise. Much search has been made, but the manuscript has never been found.

It must be confessed that a suspicious mystery enveloped the whole affair, and yet the literary style and the corroboratory testimony of many persons mentioned in the alleged "Diary" inclined me to full belief in its authenticity. Hawthorne's mother and other relatives were constantly referred to precisely as he would be likely to speak of them, and there was a boyish tone in every paragraph that it would require genius in any middle-aged man to assume. Is it imaginable that a comparatively illiterate and uncultured man could have composed this admirable inscription, alleged to have been written on the fly leaf of the "Diary" by Hawthorne's uncle, Richard Manning?

"Presented by Richard Manning, to his nephew Nathaniel Hathorne (*sic*), with the advice that he write out his thoughts, some every day, in as good words as he can, upon any and all subjects, as it is one of the best means of his securing for mature years, command of thought and language.

"Raymond, June 1, 1816."

One item tells of swapping knives with a Quaker lad named Robinson Cook. An aged Quaker of the name wrote to me at once that he well remembered this transaction. Many other items were similarly corroborated, so that for nearly thirty years I rested in the belief that the "Diary" was genuine in spite of the suspicious circumstances mentioned. New and very strong evidence to shake this belief has come to me within a few months. I have found that one of the items could not possibly have been written by Hawthorne, while it may have been forged by Symmes. A curious drowning incident is recorded, with the date missing, as in most of the other items. I have found that the story is true in all its details, but it happened in 1828, years after Hawthorne left Raymond, and after he ceased to be the boy who purports to be writing. Symmes, however, was in that vicinity in 1828. See how cunningly he puts the story into Hawthorne's mouth, writing forty years after the event described:

"A young man named Henry Jackson, Jr., was drowned two days ago, up in Crooked River. He and one of his friends were trying which could swim the faster. Jackson was behind but gaining; his friend kicked at him in fun, thinking to hit his shoulder and push him back, but missed, and hit his chin, which caused him to take in water and strangle, and before his friend could help or get help, poor Jackson was (Elder Leach says) 'beyond the reach of mercy.' I read out of the Psalms to my mother this morning, and it plainly declares twenty-six times, that 'God's mercy endureth forever.' I never saw Henry Jackson,—he was a young man just married. Mother is sad; says she shall not consent to my swimming any more in the mill-pond, with the boys, fearing that in sport my mouth might get kicked open, and then sorrow for a dead son be added to that for my dead father, which she says would break her heart. I love to swim, but shall not disobey my mother."

Let any one who reads this little story try to tell it in fewer or better chosen words, and he will not fail to notice that a master hand guided the pen. What could be neater than the criticism of Elder Leach's funeral sermon, and the mildly humorous turn in regard to his mother's misgivings? If Hawthorne wrote this paragraph it must have been when he was twenty-four years old, and this thought must be dismissed. If Symmes wrote it, and I see no escape from this alternative, it was done when he was nearly seventy years of age, after a strenuous life as a cook on a sailing vessel, and as a spy upon spies during the civil war. It must have required the genius of a Chatterton to have forged that story in language so like what we may imagine young Hawthorne would use. And this is only one of many passages in which equal literary skill is shown.

Some critics I have consulted are disposed to believe the bulk of the "Diary" is genuine, but that Symmes ventured upon interpolations. For my own part, I confess I am puzzled, and have lost hope of ever solving the mystery. The chapters of the book dealing with Hawthorne's life in the Maine wilderness, and telling the romantic story of the life of Symmes, are reliable, having been gathered from many authentic sources. Hawthorne's biographers have not given his life in Maine the number of years nor the importance that really belong to it. From the age of ten to the time of his graduation he spent a large part of each year in Raymond, which is in the same county as Brunswick, the seat of his college. The mulatto Symmes is known to have been his companion in boyish sports. The father of Symmes was a leader of the Maine bar a century ago, and he gave his illegitimate son his own name. For five generations his white ancestors were clergymen of note in England and New England, and two of them were martyrs in the Marian persecution. If Symmes was the forger, possibly we may account for his literary skill by supposing he inherited it from a long line of cultured ancestors. He himself knew nothing of this ancestry, and did not even know how to spell his own name! SAMUEL T. PICKARD.

Boston, Mass., Sept. 6, 1902.

The New Books.

Three English Authors.*

We are glad that a sketch of William Hazlitt has been included in the new series of "English Men of Letters," and the work of preparing it could hardly, on the whole, have fallen to better hands than those of Mr. Augustine Birrell. Robert Louis Stevenson is the man who could have handled the subject almost ideally, and we understand that he once thought of undertaking it, but was deterred by the repugnance which was caused him by the "Liber Amoris" episode. Hazlitt was the glorified journalist of English literature, but, being essentially a journalist, his work was miscellaneous and fragmentary. As such, it does not command the continued interest of new generations of readers, and, although the student of literature and the lover of fine writing will always cherish Hazlitt's writings, they do not appeal to the larger modern public. The new edition of his collected work now in course of publication will help to extend his leasehold in popular esteem, but even that will not avail to make a notable increase in his following. Such a sketch as Mr. Birrell has prepared, on the other hand, will make many persons acquainted with a writer who has hitherto been little more than a name to them, and will, besides recalling the annals of his career, give them a fair notion of his literary quality, for the author has wisely introduced many illustrative extracts, some of considerable length, and amounting altogether to about a third of the entire volume. And it would be strange if some few readers, at least, coming upon such a passage as the eloquent characterization of Coleridge, should not at once take Hazlitt into their affections, and make further acquaintance with his works. Mr. Birrell deals discreetly with the varied career of this acute critic and confirmed sentimentalist. Nothing extenuating, even in the case of Hazlitt's relations with his wives and other women, but setting down nought in malice, Mr. Birrell draws a sympathetic portrait of a personality that repelled more than it attracted, but that won the esteem of many good men and the steadfast friendship of Charles Lamb. An index adds materially to the usefullness of this work, and we wish that the publishers could see their way to provide similar apparatus for all the books of the series to which this belongs.

The task of preparing an account of "George Eliot" for this series of critical and biographical studies has fallen into the hands of Sir Leslie Stephen, which means for the reader refined intellectual entertainment as well as the discussion of the novelist from a broader than the merely literary point of view. Sir Leslie is not only the sanest of literary critics, but he is also a philosophical scholar peculiarly interested in the problems with which "George Eliot" was possibly too much preoccupied for her best interests as a novelist. He would be the last to deny that a novelist may properly have views upon serious subjects, and make use of fiction as a medium for their expression. "A novelist's facts can prove nothing, for the simple reason that they are fictions; and his narrative when it is reasoning in disguise, becomes intolerable." This is undoubtedly true, and needs to be said; but on the other hand, there is much pertinence in the questions that follow the above remark.

> "What is a poor novelist to do who happens to have been impressed by some of the great masters of thought, such as Plato or Spinoza, whose philosophies are embodied poetry? Is he to forget all the thoughts that have occurred to him in his philosophical capacity, and to write as though he had no more speculations about the world or human nature than the most frivolous of his readers? If his philosophy has really modified his own microcosm, can he drop it when he describes the world? And why should he be called upon to drop it? Must he not, at any rate, have some tinge of psychology."

The one who puts these questions is clearly in sympathy with the novelist's almost avowed purpose of teaching philosophy by example; but he does not hesitate to note the failures or the imperfect successes of her method. The best of her novels, after all, are those in which her social philosophy is most implicit. "The Mill on the Floss" would probably be the best of them all were it not hopelessly marred by the closing section. The impossible Mr. Stephen Guest is too much for the critic, who sums up in these words the episode of his relations with Maggie:

> "We might even have forgiven her, if, after being a little overpowered by the dandified Stephen, she had shown some power of perceiving what a very poor animal he was. The affair jars upon us because it is not a development of her previous aspirations, but suddenly throws a fresh and unpleasant light upon her character. . . . George Eliot did not herself under-

* William Hazlitt. By Augustine Birrell. New York: The Macmillan Co.

George Eliot. By Leslie Stephen. New York: The Macmillan Co.

Matthew Arnold. By Herbert W. Paul. New York: The Macmillan Co.

stand what a mere hair-dresser's block she was describing in Mr. Stephen Guest. He is another instance of her incapacity for portraying the opposite sex."

Of the novelist's one excursion into the region of historical fiction, Sir Leslie has a rather poor opinion; but who can say that the following criticism is essentially unjust?

"When we take up a book in which one is to be a contemporary with the Borgias, and to have personal interviews with Machiavelli we may expect a similar sensation. We are to be spectators of a state of things in which the elementary human passions have been let loose, when violence and treachery are normal parts of the day's work, when new intellectual horizons have opened, and yet the old creeds are still potent, and there is the strangest mingling of high aspirations and brutal indulgence, when the nobler and baser elements of belief are so strangely blended that the ruffian is still religious, and the enlightened reformer fanatically superstitious. If anybody derives any vivid impression of such a world from 'Romola' his eyes must be much keener than mine."

It so happens that a book published since this paragraph was written provides an apt illustration of Sir Leslie's comment. "The Resurrection of the Gods," by the Russian Professor Merejkowski, deals with precisely the same period of history, and, although without one-half of the technical skill of the novelist which "Romola" displays, it does accomplish precisely what we are told that such a work should accomplish. A more exact characterization of the Russian work could not be made than is contained in our quotation from Sir Leslie Stephen. When the author comes at last to the history and character of Daniel Deronda, he strikes fair game. If that blameless prig has not yet "gone the way of all waxworks," in Mr. Swinburne's phrase, he is pretty generally recognized as the weakest of the novelist's creations, and we can sympathise with the sly fun that Sir Leslie delights to poke at him. His playful and delicious satire infuses the whole chapter devoted to this novel, but would evaporate if any attempt were made to illustrate by quotations.

For the "Matthew Arnold" volume in this series the services of Mr. Herbert Paul have been enlisted,—a choice that, on the whole, approves itself to the judicious. Mr. Paul has a pointed epigrammatic style that is almost brilliant, although there is about it a certain degree of dogmatic hardness. His sympathy with his subject is keen upon the literary side, but rather defective upon the philosophical side, although he is much more satisfactory than Mr. Saintsbury in the discussions of Arnold's theological and political writings. Being a religious conservative as well as a Gladstonian he could hardly be expected to forego a somewhat caustic criticism of Arnold's politics and persuasive religious rationalism. He indulges in a good deal of rather minute literary criticism — the sort that singles out lines and phrases for comment — and it is not always well-advised. But of Arnold's value as a literary critic he has no doubt whatever. "Mr. Arnold did not merely criticise books himself. He taught others how to criticise them. He laid down principles, if he did not always keep the principles he laid down. Nobody, after reading 'Essays in Criticism,' has any excuse for not being a critic." Even more pronounced in its emphasis is a passage from the introduction. "Matthew Arnold may be said to have done for literature almost what Ruskin did for art. He reminded, or informed the British public that criticism was a serious thing; that good criticism was just as important as good authority; that it was not a question of individual taste, but partly of received authority, and partly of trained judgment." In a sense, Mr. Paul has had a comparatively easy task. With less than half a dozen books to consult for authority, he has simply set down the events in Arnold's life, and commented upon his writings in the order of their publication. This volume, like the "Hazlitt," is provided with an index, for which we are thankful.

WILLIAM MORTON PAYNE.

CONSTITUTIONAL PHASES OF THE CIVIL WAR AND RECONSTRUCTION.*

The three most recent volumes in Scribner's "American History Series" are by Prof. John W. Burgess. Two of these are devoted to the period from 1859 to 1865, under the title "The Civil War and the Constitution." This period is illustrated in two distinct aspects: one, its military history, giving a condensed and succinct account of the campaigns and engagements of the war; and the other, its constitutional history, with discussions of the questions then or since mooted, concerning the constitutional phases of the movements of the period. These two lines of study are here presented together, in chapters arranged

*THE CIVIL WAR AND THE CONSTITUTION, 1859–1865. By John W. Burgess, Ph.D., LL.D. In two volumes. New York: Charles Scribner's Sons.

RECONSTRUCTION AND THE CONSTITUTION. 1866–1876. By John W. Burgess, Ph.D., LL.D. In one volume. New York: Charles Scribner's Sons.

chronologically. Some readers would doubtless prefer a division of these subjects which would give each a volume by itself. The author's pages do not seem to exhibit any common *vinculum* uniting the two. A final chapter of the second volume is devoted to a terse but clear and instructive *résumé* of the international complications growing out of the war. The third volume closes with a chapter treating in a similar manner of the international relations of the United States between 1867 and 1877.

The eminently valuable portion of this work is its constitutional history. The presentation of the important subjects of Secession, Emancipation, the National Powers of the Government, and the War Powers of the Executive in their constitutional relations, is profound and scholarly, and is seasoned with the author's well-known fearlessness and impartiality. The cause of Secession is shown to have been constitutionally and morally groundless; constitutionally because the only real grievance of the secessionists was, that after March 4, 1861, the legally elected and installed government of the United States would be in the control of a party which would probably legislate contrary to the wishes of the secessionists, on subjects admittedly within the legislative power; and morally, because the secessionists had been offered compromises, liberal beyond reason, to induce them to abandon their attempted secession. Our author places fitting emphasis upon the willingness of the Republican leaders in Congress to avoid war by supporting an irrepealable amendment to the Constitution, forever protecting slavery in the States. This was the supreme test of their desire for peace. They are to be "considered as having offered everything that could have been expected from wise, honest, and sincere men, for the pacification of the country, and, from the point of view of a sound political science, more than they ought to have done." Our author here makes clear his settled opinion that every normal constitution essentially requires provisions for its own amendment; so the Republicans of 1861 were conceding unwisely in favoring the Corwin amendment.

"An irrepealable, unamendable provision in a Constitution *in regard to anything* is a rotten spot, which threatens decay to the whole Constitution. It is a standing menace to the peaceable development of any political system. It is the most direct contradiction possible of one of the most fundamental principles of political science, the principle that the amending power in a constitution, the legally organized sovereign power in the political system of a country, must be able to deal with any and every subject. . . . The proposition to withdraw from its operation the most serious and burning question of our political ethics was a proposition to set the clock of ages back a century and more, so far as concerned the advancement of liberty and of the science of government. . . . It meant the reversal, in principle, of the chief advance which we had made in the development of our constitutional law from the system of 1781 to that of 1787."

These vigorous views relate to an episode that is past. But they are timely; for they illustrate principles of constitutional jurisprudence that are permanent and of perennial interest.

Professor Burgess states fully, though briefly, the facts which put to rest the silly story that President Lincoln acted unfairly toward the secessionists in the matter of provisioning Fort Sumter. He defends not only the constitutionality, but the morality also, of the Emancipation Proclamation. The inherent Nationality of the Federal government, as an essential of political and constitutional science, is very clearly expounded; and the entire regularity and necessity of the exercise by the President of plenary powers in time of war are demonstrated as vigorously as they were by Solicitor Whiting himself during the war time.

"It is altogether gratuitous to concede that the Government of the United States overstepped its *constitutional* powers, and acted on the principle that necessity knows no law, in preserving the Union by force against dissolution. It overstepped its ordinary limitations, but it had, and has, the *constitutional* right to do that, in periods of extraordinary danger. The root of the error in denying this right lies in the claim that the Constitution made the Union. The truth is that the Union made the Constitution, and that the physical and ethical conditions of our territory and population made the Union."

It is unpleasant to observe any defects, however slight, in so fair a composition. But our author is an over-earnest controversialist; and while uniformly measuring his expressions on all subjects of prime importance, he sometimes lapses into mere rhetoric when discussing minor topics. His very just animadversions upon the gross errors involved in John Brown's raid on Harper's Ferry derive no greater force from the abundant epithets which are here heaped upon the unfortunate Brown and his ill-fated cause. So, again, with reference to Lincoln's ancestry. It must have been some unfair prejudice which described his father as "a dull, lazy, shiftless, poor white, of Kentucky backwoods life, the son of a man of the same sort"; and his mother, who is incorrectly said to have been "the daughter of one Lucy Hanks," as one of another family which "belonged like-

wise to the class of poor white trash." If it were desirable to refer at all to Lincoln's ancestry, in such a history, the simple facts might have been given, instead of exploded myths. The American people will forgive the poverty of Lincoln's parents, in view of the sturdy yeomanry which made their fathers successful pioneers in the new West of the eighteenth century, and in view of the intense antipathy to human slavery which governed their lives and descended to animate and distinguish the life and career of their great son.

It is not quite clear why our author should admit, while he justifies the act, that Lincoln, on his accession to the Presidency, "shifted the whole issue" from the restriction of slavery to the maintenance of the Union. The President in fact shifted no issue. The explanation of his emphasizing the preservation of the unbroken Union is so simple that no apology would be pertinent. The issue on which Lincoln was elected was at once forced to the background. Secession in arms brought forward a new and paramount issue: the Union must be fought for and preserved. It would have been idle to discuss any lesser issue, in the face of this greatest one of all. So thought the loyal millions who rushed to the defence of the Union, at the call of the President. So will thousands of them testify to-day.

The third volume in our list, entitled "Reconstruction and the Constitution," is a detailed thesis on the processes employed for the rehabilitation of the insurrectionary States, from 1865 to 1872. The discussion refers, almost continuously, to the questions arising, as related to or affected by the Constitution, so that the narrative deals with constitutional history in the proper sense. The treatment of these questions by Professor Burgess is minute, discriminating, and often masterly. He is impartial, both in praising and in blaming the leading actors of the Reconstruction period; and his fearlessness in criticism, and his sincere desire to find and declare the true constitutional ground which should have been occupied at every step of the momentous proceedings, will challenge the commendation of unbiassed readers. The executive and the legislative branches of the government are by turns censured and applauded, as they have seen or failed to see the step proper to be taken at the moment. The Presidential policy is shown to have been erroneous in treating the statehood of the insurrectionary States as in no way vitiated by their attempts at secession, and in seeking to rehabilitate them by the employment of less than a full majority of the qualified electorate. The legislative policy was based upon the correct theory that the impaired functions of the insurrectionary States could be restored only by Congressional action; but the mistakes made by Congress in working out this theory were glaringly worse than those of the Executive department in seeking to reconstruct without the agency of Congress.

According to Professor Burgess, the States of the Union derived from the Constitution all their powers of local autonomy, and the logical consequence of an attempt to secede from the Union was to deprive the State so attempting of such autonomy, and reduce it to a Territorial condition; for it could not abridge the sovereignty of the Union over the land within its limits, and the act of rebellion against that sovereignty could have no other effect than the abjuration of Statehood by the offender. This being accepted as true, it is the author's view that but two modes of reconstruction were logically feasible.

"The one was, to establish territorial civil governments in the late rebellious region, and maintain them there until the civil relations between the two races became settled and fixed. The other was, to so amend the Constitution of the United States, before the readmission of the 'States' which had renounced the 'State' form of local government under the Union, as to give Congress and the national judiciary the power to define and defend the fundamental principles of civil liberty. Neither of these methods would have demanded martial law or universal negro suffrage."

Professor Burgess has a good word for the last-named project, which he tersely denominates "the nationalization of civil liberty." But his preference seems to have been for the plan first mentioned, of placing the insurrectionary states under Territorial civil government, "and keeping them there until the spirit of loyalty to the Nation was established, and the practice of civil equality among all citizens was made thoroughly secure." Our author does not refer to the great and undue anxiety which President Johnson was exhibiting at that time, to hasten his own scheme of Reconstruction by the appointment of "Provisional Governors." It was this precipitate action of the President which first invited the counteracting policy of Congress. Several of the Southern Governors had summoned their legislatures, as our author states, to meet for the purpose of Reconstruction; and they were, in some instances, dissuaded from so meeting by officers of the Union Army. Johnson's hurried appointment of

"Provisional Governors" was a higher bid for Southern favor, and he was hoping to be thereby made the leading politician of the South. Lincoln, if living, would have had no such motive for haste in making such appointments; and if there had been disagreement between him and Congress, he would doubtless have been able to compose the difficulty. The delicate tact of Lincoln was wanting in Johnson's composition.

Professor Burgess is astute to expose each error which Congress made, either in departing from the logic of its own correct theory of the mode of Reconstruction, or in going counter to the Constitution. Of its errors of the first class, he says that "they intensified partisanship at the expense of statesmanship." It was a departure from the principles of the Constitution, when Congress arranged to have States not yet rehabilitated, — or still "out of their practical relations," as Lincoln phrased it, — to vote upon amendments to the fundamental law; as also when a Freedmen's Bureau, upon the basis of a war measure, was created in time of peace; and again when, by the Tenure-of-office act, it was attempted to deprive the President of his normal functions under the Constitution. These purely constitutional questions are discussed with a considerate calmness of expression that gives to the author's conclusions the weight and emphasis of a judicial deliverance. But when he intermits his examination of these general phases of Congressional power and function, to discuss the measures resorted to by the majority in Congress, then the jurist descends to the plane of the partisan, and calm exposition gives place to heated denunciation and the use of epithets. Several of the measures adopted by Congress are declared to have been "monstrous," although one of them is admitted to have been within its Constitutional powers. Constitutions were framed for some of the seceding States by "carpet-bag, scalawag, negro conventions." The reconstructed legislatures were "hideous" bodies of men, and the result of their work came near being "ghastly." This intensity of indignation felt by the historian will appeal strongly to all who, with him, disapprove the employment of temporary devices to maintain party control, which are in contravention of fundamental principles; but it must be confessed that such a profusion of epithets is out of place in dispassionate history. Our author deals gently with the foibles of Secretary Stanton, and none of the many excesses of President Johnson provoke his resentment, save those attending his famous "swinging around the circle." How unwise and how uncalled for were the impeachment of President Johnson and his trial upon the impeachment, and how fortunate was his acquittal, are clearly demonstrated in a chapter which, by some oversight, has been entitled "The Attempt to Impeach the President." This chapter will be read with interest by the many, now living, who deprecated at the time the extent to which partisanship had carried the majority in the lower house of Congress.

JAMES OSCAR PIERCE.

CORRESPONDENCE OF A LOYALIST FAMILY.*

Books containing the "raw material" of the early history of our country are of much interest at the present time, and those on the Tory or Loyalist side are perhaps the more interesting because more rare. One of these has recently been issued privately under the title "Letters of James Murray, Loyalist." This book is formed by a selection from material left to the heirs of the late James Murray Robbins, of Milton, Massachusetts. It is edited, at the request of Mrs. Susan I. Lesley, a direct descendant of James Murray, by Mrs. Nina Moore Tiffany, author of several works on Colonial America, assisted by Mrs. Lesley herself, who was prevented by ill-health from doing the work alone.

The story begins back on the Scottish border, in Roxburghshire, where James Murray was born, of a good family. But it is not until his departure for the Carolinas, in 1735, that our interest quickens. He was then twenty-two, and in possession of a small patrimony, part of which he laid out in merchandise, expecting also to invest in land on his arrival in America. His sister accompanied him, together with some other young people sent in his charge, and several mechanics. His destination was North Carolina; and having letters to Governor Johnston, then recently appointed, he took his place as a conservative and friend of the Governor, as opposed to the popular faction. He finally settled in Newton (after-

* LETTERS OF JAMES MURRAY, LOYALIST. Edited by Nina Moore Tiffany, assisted by Susan I. Lesley. Illustrated. Privately printed. Boston. For sale by W. B. Clarke Co.

wards called Wilmington), where he had a house and lot in town, and a plantation about fifteen miles out. He lived in North Carolina from 1735 to 1765, and his letters at this period are much concerned not only with trade and family affairs, but also with factional politics, which disturbed North Carolina during the whole of his residence there. Mr. Murray soon became involved in these disputes himself, as he occupied the position of collector of the port and later was a member of the Board of Councillors. His opinion of the people of North Carolina during his first years there was frankly expressed.

"I wish I could write you something agreable of the country, or rather the present set of inhabitants, for the place itself is well enough were it peopled by frugal, honest, industrious people, who would not sacrifice the general good of the province for the obtaining their own private ends, or would not be so stupid as to be led by the nose by those that would. Then I might say, without the spirit of prophecy, that this Province would soon be one of the best in America."

Mr. Murray was a progressive and enterprising planter as well as trader; and we read of rice crops, indigo, tar, pitch, and lumber, and later of a beginning at silk culture. The bricks for his new house were burnt by his laborers, and the lumber prepared in his own saw-mill. At one time he sent to New York for "a Sober diligent man, with or without a familly, Skilld in Tanning and Currying," at another for a "good Sawyer to tend a Saw Mill." His plantation, where he built a handsome house, was called Point Repose. His condition had steadily improved, until he was able to say, a few years before he finally left North Carolina:

"I am not out of humour with the Country as you imagine. I am perswaded I have my health better here than I could have any where else, and my Improvements are amusements to my taste no other place could afford. As to the people, they are neither better or worse in gross than those of other Countries: that I have not been a greater favourite with them is more my own fault than theirs."

When, in 1765, Mr. Murray removed to Boston, it was with his second wife. He lost his first wife in 1758, and several children died both before and after this event. His youngest daughter, Elizabeth, remained with him for some time; but Dorothy, the oldest, had been for several years with Mr. Murray's sister Elizabeth (Mrs. Smith, afterwards Mrs. Inman) in Boston. They had friends and relatives in that city, and Mr. Murray, who, on his first visit to Boston, had conceived a dislike for the place, now found it prosperous, pleasant, and congenial. In politics the family always remained conservatively loyal to the government, partly through disposition, partly because of the many family ties binding them to England and Scotland, and partly through conviction. Mr. Murray did, however, foresee possible union and severance in the future, but he did not gauge the meaning of the demonstrations that were taking place in Boston at the time of his settlement there. In regard to the Stamp Act, he writes:

"The Stamp Act, so far from being a hurt to the Colonies, which they pretend to be unable to bear, will be a necessary Spur to their Industry. The Difficulty will be to keep that Industry from being employed on articles that will interfere with the Mother Country, and so to preserve the Benefit & dependence of America to Britain as long as may be: but in the process of time, this extensive, fertile territory, cultivated as it will be by millions of people healthy and strong, must by the nature of things preponderate. Our comfort is that period seems to lie far beyond our day."

When Boston was shut up, in April, 1775, and Cambridge became the camp of the American army, Mr. Murray found himself separated from many of his friends. He and his wife, his brother-in-law Mr. Inman, his daughters Elizabeth and Dorothy (Mrs. Forbes), Mrs. Forbes's children, and a niece, were in Boston. Mrs. Inman, with a nephew and servants, was in Cambridge. She was respected by the patriots, many of whom were her friends. She writes humorously to her relatives in Boston:

"You know how fond I am of grandeur. I have acted many parts in life, but never imagined I should arrive at the muckle honor of being a General; that is now the case. I have a guard at the bottom of the garden, a number of men to patrol to the Marsh, and round the farm, with a body guard that now covers our kitchen parlor, and [now at] twelve o'clock they are in a sweet sleep, while Miss Denforth and I are in the middle parlor with a board nailed across the door to protect them from harm. . . . The women and children have all left Cambridge, so we are thought wonders."

The annoyances the Loyalists endured were many. Mrs. Inman's friend, Mrs. Barnes, writing to her, says:

"The greatest terror I was ever thrown into was on Sunday last. A man came up to the gate and loaded his musket, and before I could determine which way to run he entered the house and demanded a dinner. I sent him the best I had upon the table. He was not contented, but insisted upon bringing in his gun and dining with me; this terrified the young folks, and they ran out of the house. I went in and endeavored to pacify him by every method in my power, but I found it was to no purpose. He still continued to abuse me, and said when he had eat his dinner he should want a horse, and if I did not let him have one he would blow my brains out."

After the battle of Bunker Hill, Mr. Murray writes:

"Mr. Murray Presents his Affectionate Compliments to his Sister Inman & his Daughter Forbes. He has obtained Leave from the Commander in Chief to see them or either of them, with General Howe's consent, at the advanced posts of Charlestown on Saturday next. He proposes this Interview to be between the hours of Eleven & one O'Clock. Betsey is named in the Permit & purposes to be of the party. Mrs. Inman's old Acquaintance Colin Campbell, now a Captain in the 35th. Regt, intends to escorte us, if he shall be on duty, we shall bring some other officer to be Eye & Ear Witness of all that passes. And the Ladies are desired to use the same precaution, on their side: the Times require it."

There were still merry-makings among the Tories, and in November Mrs. Inman writes to Dorothy Forbes:

"Betsy is going to the Ball. She begs you'll send her stays, white satin ribbed ones, best laced ruffles, tucker, and some small flowers and a large one. . . . She has to wear colored clothes, therefore must have lace. . . . Pray send her fan and a pocket handkerchief; do not omit any of the things."

Mr. Murray was an "Addresser of Gage," at the time of General Gage's recall to England, and this was a mark against him in the eyes of the patriots. His sugar-house first served the King's troops as barracks, and was afterwards used as a hospital for patients inoculated for the small-pox. When Boston was evacuated, after the fortification of Dorchester Heights by Washington, Mr. Murray was obliged to sail for Halifax with Howe. He never saw Mrs. Inman or his daughters afterwards. He longed to be with them, however, and after settling his wife in Halifax he visited Newport, New York, and Philadelphia, — wherever he could be nearest to them, — and wrote and sent them supplies. But he returned, after two useless years, to Halifax, where he remained, in spite of his wife's desires to go to England. He died in 1781. His sister and children in Cambridge endured many hardships, with their resources reduced, and separated from their friends. Mrs. Inman died in 1785, but Mrs. Forbes and Elizabeth Murray, afterwards Mrs. Robbins, lived to see a prosperous and independent country.

There are many interesting things in this book upon which we have not space to touch. The appendix contains genealogical information, of interest chiefly to the Murray descendants; but the book as a whole is of so general an interest to students of American history that it ought not to remain a privately printed work.

EDITH GRANGER.

THE BUSINESS OF CITY GOVERNMENT.*

Professor Fairlie may be said, without exaggeration, to have advanced municipal economy to the status of an exact science: an achievement for which he was admirably fitted by his earlier studies for the National Municipal League and various periodicals and official publications, following a thorough university course in administration. By drawing upon the results of his previous studies and many other sources of information, he has made his work on "Municipal Administration" encyclopedic in scope and treatment. The bulkiness of the volume is by no means due to diffuseness of style; the book is packed solidly full of facts, and facts many of which are not easily accessible elsewhere. A few technical points are treated with unnecessary detail, but in general the reader is more likely to wish for a fuller treatment than for further condensation. The important question of the final disposal of sewage, for example, deserves more than a page and a half; although even in that scant space Professor Fairlie distinguishes the principal methods in use and gives a convenient checklist of the cities (except in Australia) where each method is employed.

The accuracy of such a work as this is of course subject to an inevitable limitation arising from frequent changes in municipal administration, as well as to the practical impossibility of making so comprehensive a work on a new science absolutely infallible in the first instance. At first thought it seems a little curious that our own University of Cincinnati should be omitted from a list of municipal colleges which embraces several European institutions, and that Seattle should be left out of an even longer list of cities maintaining employment bureaus; but the fact of the matter probably is that it is easier to get complete information about European cities than about those of our own country. The list of state employment bureaus might have been made more complete, however, if state undertakings were to be enumerated at all, and the same may be said of state parks; while an account of state fire insurance ought not to overlook the curious and interesting experience of Vermont. The statement that American cities have abandoned their attempts at vacant-lot cultivation seems a little too sweeping.

* MUNICIPAL ADMINISTRATION. By John A. Fairlie, Ph.D., Assistant Professor of Administrative Law, University of Michigan. New York: The Macmillan Company.

The comprehensive character and admirably condensed style of this treatise may best be shown by quoting two paragraphs on an important topic.

"While municipal ownership of street railways has thus existed in Great Britain since 1870, municipal operation was positively forbidden in the Tramways Act of 1870, and is only of recent development. The first exception was in 1882, when the corporation of Huddersfield was authorized to operate the local steam tramways, which had been abandoned by the operating company, provided no reasonable offer could be secured from another operating company to lease the lines; and with some hesitation the experiment was begun. The next instance of municipal operation occurred, not in Great Britain, but in the United States. When the Brooklyn Bridge over the East River was opened, in 1883, the cable road over it, one mile in length, was from the start operated by the trustees or joint committee representing the two municipalities of New York and Brooklyn. It continued to be operated by the bridge trustees until January 1, 1898, and after that by the Department of Bridges in the enlarged New York until July, 1898, when arrangements were made to operate it in connection with the Brooklyn elevated railroads by the company owning the latter roads.

"The Huddersfield and Brooklyn Bridge railways remained isolated examples, and did not mark the beginning of any movement toward municipal operation. It was not until 1893 that other examples appeared. In that year two British cities (Plymouth and Blackpool) received authority to operate their tramways. The year following, Leeds and Glasgow also began municipal operation. All of these instances were in the face of the Tramways Act of 1870; and a standing order of the House of Commons was now adopted shutting out any further bills authorizing municipal operation. In 1896, however, this order was repealed; Sheffield, Dover, Nottingham, and Hull thereupon received the necessary authority, and since then the movement in Great Britain has extended. Already twenty cities are operating the local railroads, the most important of which are Glasgow, the London County Council (which now owns 23 miles out of 111, and is taking over other lines as the franchises expire), Liverpool, and Leeds. Half a dozen other towns are now making the transition, while still others, such as Birmingham and Manchester, have applied for authority and have declared their intention to work their lines on the expiration of the present leases. Barmen in Germany and Prague in Bohemia, and a few Swiss towns, also operate local street railroads; but there is no such general movement in other countries as in Great Britain."

Of the four main parts into which the book is divided, dealing respectively with municipal history, activities, finances, and organization, this review has dealt almost wholly with the second, because it is the part which most needed to be written, and which will prove of greatest value; but the other divisions of the work are treated in due proportion to their relative importance. The historical part might be considered disproportionately long, except that it includes two or three chapters of what might be styled present-day history, scarcely distinguishable from Part II.

There are some evidences of hasty writing in irreconcilable disagreements between verbs and their subjects; but there are scarcely any defects, either of form or substance, which would be worth calling attention to but for the certainty that so useful a book will soon run into a second edition. MAX WEST.

LIFE AND TRAVEL IN PERSIA.*

Persia is playing a rôle of ever growing importance in Central Asia. The encroachment of Russia on the north, including their expulsion of Persian ships from the Caspian Sea, has seriously limited the power of this ancient kingdom. The emulation, for a half-century, between Great Britain and Russia for supremacy of influence in the court of Persia, has been one of the most interesting diplomatic plays in the Orient. She is now located between Russia's possessions and the Persian Gulf — an outlet to the southern seas on which Russia has long cast a wishful eye. She is the back-door to Afghanistan and India, countries controlled by British influence and sovereignty. The right imperial authority in Persian territory could easily keep watch over the great and fertile Babylonian valley. An industrial and commercial Western nation would soon extract from the mountains and plains of Persia an almost boundless wealth of mineral and agricultural products. Her 640,000 square miles of territory, embracing some of the choicest of mountains and valleys, in the hands of twentieth-century enterprise, would soon prove to be one of the most resourceful of central Asiatic countries.

Major Sykes, author of "Ten Thousand Miles in Persia," is a good specimen of the enterprising and wide-awake Englishman who makes the most of his advantages. Besides eight years' residence in Persia, he travelled extensively in India, Russia, and Turkey. His position as a government official gave him ex-

*TEN THOUSAND MILES IN PERSIA; or, EIGHT YEARS IN IRAN. By Major Percy Molesworth Sykes, H. M. Consul, Kermán and Persian Baluchistán. With numerous illustrations. New York: Imported by Charles Scribner's Sons.

PERSIAN CHILDREN OF THE ROYAL FAMILY. The Narrative of an English Tutor at the Court of H. I. H. Zillu's-Sultán, G. C. S. I. By Wilfrid Sparroy. Illustrated. New York: John Lane.

ceptional opportunities to ascertain facts, and to investigate subjects which were quite beyond the range of the ordinary globe-trotter.

His journey begins by entrance into Persia from the north, by way of the Caspian Sea — ceded to Russia by the treaty of Turkomanchai. His first trip was through the dangerous Turkoman territory, thence through Khorassán to Kermán. Of this latter province and its city he gives us an elaborate description — knowledge acquired through long residence and extensive acquaintance. The magnificent mountains of this province are the salvation of its population. To those they retreat in the hot summer and from their melting snows they receive their supply of cool air and fresh water. Baluchistán must be the roughest, ruggedest, and most picturesque of countries, according to Major Sykes. A Baluchi proverb says: "When the Almighty created the world, Baluchistán was formed from the refuse material." Its mountains, rising to 13,000 feet, with an active volcano (Chehl-Tan), and extensive ranges, give it a wild uninviting appearance except to adventurers.

One of the interesting parts of the book is that which describes the Kárun valley — the site of ancient Elamite authority with its fortressed-power at Susa. Modern conditions in that fruitful valley, — of the only navigable river in Persia — and its proximity to the maritime commerce of the Persian Gulf make it one of the most important sections for Persia's prosperity. To one interested in ancient history the most fascinating chapter of the volume is that (XXVIII) which describes the journey from Shiráz to Isfahán. In this the author describes that cradle of the great ancient Achæmenian kings, presenting some admirable illustrations of these majestic ruins as they appear to-day. Major Sykes discusses in a very intelligent manner the commercial and political status of Persia in reference to the ambitious powers of to-day, plainly indicating that Great Britain is making no gains in this country. The familiar easy method of telling his story, and his abundant and beautiful illustrations and good map of Persia, make Major Sykes's volume one of the most important of those in its field.

The experiences of Mr. Wilfrid Sparroy, an English tutor at the court of the Sultan at Isfahán in Persia, are brimful of interest. The chapter on "The Uses of the Veil" is especially instructive as to the habits and customs of women in Persia, in contrast with those of their Western sisters. The concluding chapter, on "The Cat on the Footstool"— the figure formed by the geographical form of Persia,— is a spirited discussion of Russia's and England's influence at the court of the Sháh. The author severely scores the lethargy of English officials, both in Persia and in London, and points out that the continuation of the present policy will mean the further decline and final fall of England's advantages in Persia. The book is supplied with choice illustrations depicting scenes at court described by the author, and also some of the most picturesque views on his travels. A little more pains in securing facts regarding many points discussed might have greatly increased the value of the work to the student of the Orient.

IRA M. PRICE.

BRIEFS ON NEW BOOKS.

More letters of FitzGerald.

"Many of the Letters in the present volume have come into my hands since the first Series was published. The others, although they were not included in the previous collection, the object of which was to let FitzGerald tell the story of his own life, seem worthy of preservation, now that he has taken his place among English Letter-Writers. They are of the friendly human kind which entertained Carlyle." Thus Mr. William Aldis Wright by way of preface to "More Letters of Edward FitzGerald," recently published by the Messrs. Macmillan. There can be no doubt whatever that FitzGerald has taken the place indicated; we should even have said the highest place, for surely there is no published correspondence in all our literature which exceeds in charm the three volumes (now four) which have been given us by FitzGerald's editor. Such a collection is best reviewed by illustration, and we proceed at once to select a few striking passages. This is written to Pollock in 1846. "Have you seen Festus? Tennyson writes word there are many fine things in it. He is come back from Switzerland rather disappointed, I am glad to say. How could such herds of gaping idiots come back enchanted if there were much worth going to see. I think that tours in Switzerland and Italy are less often published now than formerly; but there is all Turkey, Greece, and the East to be prostituted also; and I fear we shan't hear the end of it in our life time. Suffolk turnips seem to me so classical compared to all that sort of thing." Here is a critical comparison, dated 1869, the sanity of which will be better and better appreciated as the years pass. "There was an absurd Article in my old Athenæum comparing the relative merits of Tennyson and Browning; awarding the praise of Finish, etc., to A. T., and of originality to R. B.! I am not

perhaps sufficiently read in the latter; for I never could read him; and I have reliance on my own intuition that, such being the case, he is not a rival to A. T., whom I judge of by his earlier poems (up to 1842). In Browning I could but see little but Cockney Sublime, Cockney Energy, etc., and as you once very wittily said to me that Miss Brontë was a 'great Mistress of the Disagreeable,' so, if B. has power, I must consider it of that sort. Tennyson has stocked the English language with lines which once knowing one can't forgo. Cowell tells me that even at Oxford and Cambridge Browning is considered the deepest! But 'this also will pass away.' But not A. T." Here is an essentially just criticism of Lowell. "With just a little less ambition of fine, or smart writing, Lowell might almost do for many books what Ste. Beuve has left undone. He has more Humour; but not nearly so much Delicacy of Perception, or Refinement of Style; in which Ste. Beuve seems to me at the head of all Critics." Finally, we may quote a few words of FitzGerald's self-deprecatory allusion to his own work. In 1880 he writes of his own vogue in the United States, humorously styling himself "the great American Pote," and says: "As to the Americans you met, if I were ten years younger I should really be disquieted by such over-estimation as must make me ridiculous here." It was some ten years earlier that he had written to Woolner of his own "Persian things" that "they have their merits, and do very well to give to Friends, and to please a few Readers for the time, and then to subside — things of Taste, not of Genius at all — which, you know, is the one thing needful."

A timely essay by Goldwin Smith.

Professor Goldwin Smith has written many books larger than "Commonwealth or Empire" (Macmillan), but none more weighty or more clearly the utterance of large scholarly experience and wise philosophical reflection. It is a book that thoughtful Americans will do well to heed, for upon their decision concerning the momentous questions which it raises the fame of our country, now hanging in the balance, will largely depend. Against our Commonwealth, he impressively urges, "three forces, distinct but converged, are now arrayed. They are Plutocracy, Militarism, and Imperialism. The three instinctively conspire; to the plutocrat Imperialism is politically congenial, while he feels that Militarism impregnates society with a spirit of conservatism, and may in case of a conflict of classes furnish a useful force of repression." Outlining the forces whereby popular government in our country has been steadily undermined of recent years, and the gradual growth of an unwritten Constitution which is fast coming to supplant the fundamental written instrument of our liberties, he pertinently says: "If to any one such a forecast seems visionary, let him ask himself whether a few years ago he could have dreamed that the principles of the Declaration of Independence would be discarded and almost derided; that dominion over other races would be forcibly assumed; and that American citizens would be heard passionately calling upon their Government to shoot down as rebels people struggling for their independence against a foreign yoke." It is indeed a melancholy plight to which our national rake's progress has brought us during the past four years, and the friendly dispassionate admonition of the political philosopher to "look here, upon this picture, and on this" does not exactly contribute to the self-esteem of men who are still capable of viewing recent developments in their true historical light. "The Declaration of Independence, it is true, was a creation of the eighteenth century; its abstract doctrine of human equality belongs to the political philosopy of that era. But it has living force when it says, as in effect it does, that man shall not exercise lordship over man. When the people of the United States, after recognizing the Filipinos as their allies, bought them with their land of Spain, as they would buy the contents of a cattle-ranch or a sheep-fold, and proceeded to shoot them down for refusing to be delivered to the purchaser, they surely broke away from the principles on which their own polity is built, and compromised the national character formed on respect for those principles." How much finer than the base ideal that has dominated our political action of late is the ideal set forth in the following words: "If the Commonwealth yearns for a grander part, a grander part may be found, not in partnership with aggressive power, but rather in morally upholding against aggression human independence and the rights of every member of the family of nations." This has hitherto been the part consistently played by us in the theatre of world-politics. Must we now renounce it forever? Let the closing words of this little book answer the question for the faint-hearted who need an answer. "The sun of humanity is behind a cloud. The cloud will pass away and the sun will shine forth again. The aged will not live to see it, but younger men will."

English and Welsh origins of surnames.

The full fruition of the life-work of the late Canon Charles Wareing Bardsley, M. A., appears in "A Dictionary of English and Welsh Surnames, with Special American Instances" (Henry Frowde), revised for the press by Mrs. Bardsley, with a dedication to the late President McKinley, and a preface by the investigator's brother, the Lord Bishop of Carlisle, the Right Reverend John Wareing Bardsley, M. A. The substance of Canon Bardsley's valuable "English Surnames," now in its fifth edition, has been used for the introduction, and the entire work presents not only the most authentic but the only scholarly treatise on surnames in the language. The method adopted has been based upon minute and extended research among ancient records in all parts of England and Wales, and the occurrence of family names in

these is noted in every case, with the authority. Followed through several centuries in this manner, with a comparatively slight inquiry into the same names in the United States, founded upon the city directories of New York, Philadelphia, Boston, and Worcester, Mass., the lexicographer has been able to settle many disputed questions in the face of family traditions and prepossessions. The name "Howard," for instance, is traced to two distinct origins, one official, from "hayward," and the other from the Christian name "Hereward." The attempt to connect "Howard" with "hogward" is made futile by proof that this official title becomes "Hoggart" in modern nomenclature. Too much praise can hardly be awarded these efforts of Canon Bardsley to throw light upon one of the darkest of dark places in etymology, and the hope may be expressed that some person or persons of equal fitness will perform a similar task for Irish and Scotch names on one hand, and those of continental European origin on the other, thus covering the entire field.

The poetry of Edward Rowland Sill.

Since the publication of his first slender volume in 1868, the circle of admirers of Edward Rowland Sill's poetic genius has slowly but steadily widened, until to-day the permanence of his literary reputation seems assured. Notwithstanding this continued growth of interest, Sill's poetry has so far been accessible only in the four or five small volumes, issued at irregular intervals, in which it originally appeared. It is only now, more than fifteen years after the poet's untimely death, that his work is brought together in a single volume. For the tardiness of this good office, however, ample atonement is made by the manner in which it has at last been performed, Produced by the "department of limited editions" at the Riverside Press, and published by Messrs. Houghton, Mifflin & Co., the volume containing "The Poems of Edward Rowland Sill" is one which, in beauty and perfection of typography, would do honor to the work of any writer. The general form and workmanship are characterized throughout by a dignified restraint singularly in keeping with the character of the verse. The text is printed upon hand-made paper of strong fibre and unglazed surface, from type of a simple modern face. No display or ornamentation of any sort is used; a frontispiece portrait in photogravure, and a small woodcut on the title-page, constitute the only embellishment. A statement of the principal facts in the poet's brief career is given as an introduction. The volume contains practically all of Sill's published verse, together with several poems hitherto uncollected; so that we are now given opportunity for the first time of surveying his poetical achievement as a whole. The result cannot fail to increase our respect for the author and his work, and our regret that his career should have been cut short when it had only just begun. Brief as his career was, and incomplete as was his work, it revealed qualities which distinguish poetry of the highest order, — a finished and facile expression, dignity, simplicity, and sincerity, unflinching idealism, and true love of nature. The present edition is limited to 500 copies, all of which, we note, have now been subscribed for.

The story of mediæval Rome.

The "Story of the Nations" series (Putnam) adds to its list a volume on "Mediæval Rome," by Mr. William Miller, M. A., covering the five centuries lying between Hildebrand (1073) and Clement VIII. (1600). Mediæval Rome, like mediæval Greece, has attracted less general attention than the classical period; yet without some knowledge of its chequered annals, one cannot fully appreciate and enjoy a large part of the archæological and artistic treasures of the Eternal City. Moreover, the period is full of a romance and poetry and tragedy of its own. The meteor-like course of Hildebrand, the life and death of Arnold of Brescia, the masterful figure of the Third Innocent, the melancholy failure of the dreamer Cola di Rienzo and his still more unfortunate disciple Porcaro, the crimes of the Sixth Alexander, and the pomps and pageants of Leo X., — all these fall within this period. The story in the main is gloomy; the feuds and fevers, the appalling crimes and stupendous criminals in high places, the want of principle in all classes, fill the larger spaces on the canvass. Still, with all its faults, the Roman life of the Middle Ages cannot have been without its charm. The dreamy old ruins which fired the fancy of a Petrarch and a Rienzi must have looked more poetic in their deserted savageness than the trimly-kept excavations of to-day. It was a quaint fancy of the old Romans to spell the name of their city, *Roma*, backward, and call it *Amor* — Love. Even a modern, provided he fully enters into the spirit of its extraordinary and still unfinished career, gladly accepts this transposition. Whether ruled by Kings, by a Republic, by Emperors, or by Popes, there is not a page of her history we can afford to miss, and each contributes to the charm which comes with the very utterance of the word *Rome*.

Recent essays by Bishop Spalding.

The Right Reverend John Lancaster Spalding, Bishop of Peoria, occupies a leading position among his brother prelates of the Roman Church. Like nearly all of these dignitaries, he is an administrator, a theologian, and an educator. But while in such cases the emphasis is usually laid upon the two former of these offices, in his case it is to be placed rather upon the last of the three. Add to this a pronounced trend toward literature, shown by the publication of several volumes of verse besides numerous essays and reviews, and marked ability as an orator, both in and out of the pulpit, and it becomes evident that we have here an American of real influence. The latest volume

from his pen, "Religion, Agnosticism, and Education" (McClurg), comes, therefore, with claim to the most serious consideration at the hands of his fellow-citizens, to none of whom does he yield in point of attachment to the institutions of his native land. Bishop Spalding's reputation as a scholar is abundantly sustained by the two papers which lead his book, on "Religion" and "Agnosticism" respectively. It is hardly too much to say that in these he has given a history of philosophic thought not surpassed for thoroughness and succinctness in modern writing. These are followed by a more openly controversial chapter in the form of a reply to the late Robert G. Ingersoll, entitled "God in the Constitution." The remaining essays are devoted to education and religion, closing with an impassioned and eloquent tribute to the Mother Church, "The Victory of Love." Few books better worth attention have been lately put forth, the author's felicity of diction alone entitling these essays to consideration from those who appreciate literary style.

Two interesting mediæval towns.

Two late additions to the "Mediæval Towns" series (Dent-Macmillan) are "Cairo" by Dr. Stanley Lane-Poole, and "Chartres" by Cecil Headlam. The most interesting things are always the unfamiliar; what one goes to Cairo to see is the real Eastern life in its Eastern setting. No better guide to this strange country — because no one has studied it longer or more intimately — could be found than the Professor of Arabic in Trinity College, Dublin. Only from one who writes out of a full mind do we get a book written with such simplicity and sense of proportion. The European changes of the last twenty years are ignored as far as possible, the illustrations being chosen from the earlier period, and the text aiming to reproduce the associations that lend the city its deepest interest. — In the volume on Chartres, the main interest is a religious one; the cathedral its chief glory, felt by everyone but by no one so well described as by Lowell:

> "Silent and grey as forest-leagured cliff
> Left inland by the ocean's slow retreat."

Naturally, the most interesting chapters to the reader are the ones dealing with this wonderful fane. Mr. Headlam is both discriminating and eloquent here, and shows himself a genuine appreciator from every point of art and human interest. The numerous etchings by Herbert Railton are not the least charming feature of a thoroughly delightful volume.

A study of London by night.

"The Night Side of London" (Lippincott) is a study in those forbidden things which make so profound an appeal to the adolescent — in either years or morals. Mr. Robert Machray knows the world's metropolis thoroughly, and he rambles from the balls, dinners, theatre parties and little suppers of the "smart set" to the diversions of the "hooligans" with an abruptness that would be disconcerting if the reader did not bear in mind that to the majority of well-bred English-speaking people all these varied amusements are held in equal detestation. The book brings vividly to mind the fact that, while the churches and other agencies for good are usually punctual in closing their doors and bidding good-night to the world soon after sunset, the agents of evil are just then beginning their propagandas, — the old story of the strait and narrow way, and the broad path that leads to destruction. Mr. Machray was accompanied on his tours of discovery by Mr. Tom Browne, the illustrator, and the twain have worked together with effective harmony. All sorts of scenes and things disclosed themselves to the two inquirers, most of them forming discouraging reading to those who like to think London an advance upon imperial Rome in affairs of the spirit. From the dissipations of the great world and the little, the story wanders away, toward the end of the volume, to the coasts of Bohemia; and here the night life of modern civilization presents itself at its best. "For Bohemia," Mr. Machray observes, "is not the name of a country, or a place, or even of a 'quarter,' but is that of a condition, a state of mind and heart, the outward expression of a temperament which revels in the joy of life."

A pro-Boer narrative of the late war.

Mr. Michael Davitt's account of "The Boer Fight for Freedom" (Funk & Wagnalls) is an excellent antidote to the history of the same event prepared by Sir Arthur Conan Doyle. That is, it errs about as far on the side of the burghers as Sir Arthur's does on the side of the British, both being written from a frankly declared point of view which makes them controversial narratives rather than sober recitals of fact. Mr. Davitt, it will be remembered, resigned his seat in Parliament upon the breaking out of war between the Republics and Great Britain, in order to go to the front — with the burghers, of course. During his extended sojourn he became well acquainted with the leaders of the Dutch, and he has dedicated his work to the memory of General Philip Botha. It may be said that this account of the war is more complete than any other now before the public, — the information on the British side being accessible to the world, while it is only through such an experience as this that one can obtain the burghers' side of a controversy so inflamed by race hatred and the horrors of war. Mr. Davitt has used this knowledge to the utmost, setting down his facts with righteous indignation against the aggressor that makes his pages fairly burn. The whole narrative, long as it is, comes with a rush and vigor, an enthusiasm over the early successes of the republican arms, a pity for chivalry so often mistaken, and an inherited disbelief in the protestations of Great Britain which hold the attention, if not always the approval, of the reader. Numerous illustrations, reproductions of photographs, aid in the effectiveness of the story.

Mrs. Clifford's second drama.

Mrs. W. K. Clifford's second drama, "The Long Duel" (John Lane), is founded upon a short story published ten years ago, one of the few of her earlier tales that was not of tragical import. And even this, though a comedy of modern life in the full sense of the word, comes near to satire in its bringing together of two lovers long separated, one a French painter of the first distinction, and the other an Englishwoman ennobled by the mercenary marriage she had made when the artist, little more than a student then, was discarded. A love-match between two young people in whom these elders are interested, one on either side, brings up the earlier circumstance to both. Lady Harlekston persuades Carbouche to paint her portrait. This he does, in a spirit of revenge, only too truthfully. She revenges herself in turn by persuading him, through tender recollections artfully brought forward, to erase the lines which age and easy living have put in her face, and, this done, by turning upon him as one whom she had fooled. Carbouche has the painting destroyed, and the play might have been ended there, with a psychological tragedy of the sort Mrs. Clifford has been so fond of. But a fourth act follows, in which the painter learns for the first time that the Lord Harlekston he has met is the stepson of the woman he had loved, and that she is a widow. So the curtain falls, not too convincingly, upon a "happy ending."

BRIEFER MENTION.

Mr. Paget Toynbee's "Dante Studies and Researches" (Dutton) is a volume of chips from the workshop in which the author's great "Dictionary" was fashioned. The contents are, for the most part, extensions of matters briefly treated in the "Dictionary" and have been published, with a few exceptions, in various learned periodicals, English, American, Italian, and French. Among the longer studies we may mention the following: "Dante and the Lancelot Romance," "Some Obligations of Dante to Albertus Magnus," "Dante's Latin Dictionary," and the review of Professor Rajno's text of the "De Vulgari Eloquentia." The majority of the articles are mere notes, but they represent an extraordinary amount of research, and are made fully accessible to the student by a comprehensive index.

A new edition of the Rev. Alexander Dyce's "Glossary to the Works of William Shakespeare," edited by Mr. Harold Littledale, has just been published by Messrs. E. P. Dutton & Co. The chief task of the reviser has been to alter the reference figures in such manner as to make them useful with other texts than that of Dyce. Although Schmidt's "Lexicon" and Bartlett's "Concordance" have both been published since the first appearance of this "Glossary," it may fairly be said that they do not take its place. At the same time we have from the Industrial Publication Co., a new work of somewhat similiar scope, entitled "The Shakespeare Cyclopædia and New Glossary," prepared by Mr. John Phin, and furnished with an introduction by Professor Dowden.

NOTES.

A new novel by Rev. Charles M. Sheldon entitled "The Reformer" will be issued in November by the Advance Publishing Co.

Messrs. Henry Holt & Co. publish Professor Fernando Sanford's "Elements of Physics," an elementary text for the use of secondary schools.

Scott's "Lady of the Lake," edited by Mr. Edwin Ginn, is published by Messrs. Ginn & Co. in their series of "Standard English Classics" for schools.

Volume II. of the recent edition of Professor J. P. Gordy's "Political History of the United States" has just been published by Messrs. Henry Holt & Co.

The well-known educational series of Dr. L. Sauveur, devoted to the study of French and other languages, will hereafter be issued by Mr. William R. Jenkins of New York.

"Studies in United States History," by Miss Sara M. Riggs, is a syllabus of classified topics, with many references, for the use of teachers in high schools. Messrs. Ginn & Co. are the publishers.

"Elements of English Composition," a third book in the "Mother Tongue" series of Messrs. Ginn & Co., is the joint work of Professors John Hays Gardiner and George Lyman Kittredge and Dean Sarah Louise Arnold. It is a text for the use of high schools.

The latest Bulletin of the Bureau of American Ethnology is a monograph upon "Kathlamet Texts," prepared by Dr. Franz Boas. This is the first issue of a new series having the Indian languages for their general subject.

Messrs. Eldredge & Brother are the publishers of Professor James Morgan Hart's "The Essentials of Prose Composition," which is an excellent working text for high schools, based upon the teaching experience of many years.

A new "Atlas of the Geography and History of the Ancient World," designed for school and college use, will be issued this month by Messrs. Benj. H. Sanborn & Co. The work consists of thirty-three carefully-printed maps, with a complete index.

Professor B. O. Pierce's "Elements of the Theory of the Newtonian Potential Function," now published by Messrs. Ginn & Co. in a third edition, is enlarged to about three times the dimensions of the earlier editions, thus being substantially a new work.

Although issued at the beginning of the summer season, the demand for Mr. Montgomery Carmichael's delightful little volume, "The Lady Poverty," has been such that the American publishers, Messrs. Tennant & Ward, have lately arranged for a second shipment of the book from London.

The "Portrait Catalogue" of Messrs. Houghton, Mifflin & Co. is so much more than a mere trade list that its appearance in a new and revised edition calls for a word of mention. A new style of typography has been adopted throughout, and a number of additional portraits are now included.

"The Reference Catalogue of Current Literature" for 1902 has been published by Messrs. J. Whitaker & Sons, and is distributed in this country from the office of the New York "Publishers' Weekly." This work, as all booksellers know, is made up of the trade catalogues of all the English publishers, bound up in two volumes rather thicker than they are long or

broad, and supplied with an exhaustive index. This index is of course the means by which the vast mass of material is made available, and, in the present case, gives us nearly one hundred and forty thousand subject, title, and author references, which fill no less than eight hundred pages.

Mr. Theodore L. De Vinne, who has recently issued books on "Plain Printing Types" and "Correct Composition," will soon publish through the Century Co. a volume on "Title-Pages," designed to be an aid to printers and publishers, and also interesting to those who care for the making of fine books.

W. E. Channing's biography of Thoreau has been so long out of print that the announcement of a new edition, embodying additional material left by Channing, is a welcome one. The volume will be supplied with an introduction, notes, and a full index by Mr. F. B. Sanborn, and will be issued in attractive typographical form by Mr. Charles E. Goodspeed of Boston.

In response to the increasing demand for historical literature, Messrs. Henry Holt & Co. announce a scheme which they have long had under consideration, of a uniform series of reprints of standard historical novels. They expect the coöperation of an English house famous for its success with several series of books selected and made with extraordinary taste and discretion.

The "Summer Classes for the Study of English," under the direction of Mrs. H. A. Davidson and Prof. S. C. Hart of Wellesley College, were held this year at Delhi, New York. The organization of this small special school is that of a club of persons drawn together by similar purposes and tastes, and the courses of study offered were entirely within the field of English.

For several days it was feared that Prof. Angelo Heilprin had been lost in the recent eruption of Mt. Pelée, and the news that he is returning to this country with a large amount of fresh information means a distinct addition to our scientific knowledge. He proposes embodying his experience and scientific deductions in a work now nearly complete, and to be published this fall by J. B. Lippincott Company.

The Fall list of Messrs. A. C. McClurg & Co. is the most important and attractive ever presented by this house, evincing in both literary and mechanical features altogether new and progressive standards. The first books to appear will be Mr. Will Payne's volume of short stories, "On Fortune's Road"; a translation of Felix Dahn's "A Captive of the Roman Eagles," by Miss Mary J. Safford; "In Argolis," an account of a Summer in Greece, by Mr. George Horton, beautifully printed at the Merrymount Press; and two new volumes by Mr. George P. Upton, "Musical Pastels" and "The Standard Light Operas."

During the Autumn five books will be issued by the "department of special editions" of The Riverside Press. The most important of these, and also the most ambitious work yet undertaken by the Press, will be a reprint of the Essays of Montaigne, in Florio's translation, edited by Mr. George B. Ives. This edition will appear in three folio volumes, printed from a specially-designed font of type, and illustrated with frontispiece portraits, decorative headings and initials, engraved on wood. The other Fall issues will consist of Gabriel Naudé's "Instruction concerning Erecting of a Library," reprinted from the English translation of 1661; the Anti-Slavery Papers of James Russell Lowell, now first collected; a hitherto unpublished "Journal of a Tour in the Netherlands," from the pen of Robert Southey; and a quarto reprint of Spenser's "Prothalamion" and "Epithalamion," with photogravures and a title-page vignette from drawings by Mr. Edwin H. Blashfield.

The University of Chicago Press will publish this month a work by Mr. Ralph C. H. Catterall on "The Second Bank of the United States," treating at length both the monetary and political questions connected with that institution. In the series of preprints from the "University of Chicago Decennial Publications" there will appear at once "The Physical Characters of the Indians of Southern Mexico" by Prof. Frederick Starr, "The Treatment of Nature in the Works of Nikolaus Lenau" by Prof. Camillo von Klenze, and "Concerning the Modern German Relatives 'Das' and 'Was' in Clauses dependent upon Substantivised Clauses" by Prof. Starr Willard Cutting. The Press also announces a volume by Miss Katharine Elizabeth Dopp on "The Place of Industry in Elementary Education."

It is so very many years ago that the poem of "Festus" leaped into meteoric fame, winning the applause of Tennyson and being likened to "Faust," that many persons must have been surprised to read of the author's death only a few days ago. Philip James Bailey was born in 1816, and has just died at the age of eighty-six. "Festus" was published in 1839, and passed through many editions in both England and America. To the present generation the poem is unknown except as a curious phenemenon in literary history. William Allen Butler is another writer known chiefly by a single poem who has died this month. He was born in 1825, and was one of the foremost of New York lawyers. "Nothing to Wear" was published anonymously in 1857, and was not acknowledged by the author until several years afterwards.

The literary achievements of Indiana have been made the subject of a good many newspaper articles, which have had much to say about certain popular but unimportant writers, and have usually forgotten to mention the man to whom the state owes its chief literary distinction. Edward Eggleston made Indiana famous at a time when literature was almost an unknown quantity west of the Alleghanies, and his death is a loss to the whole country. Born in 1837, his early years were spent among rural surroundings, from which he was unconsciously absorbing the material that he afterwards used with such vivid effect in his novels. He was unable to get a college education, and entered the Methodist ministry at the age of nineteen. When about thirty years of age, he gave up ministerial for editorial work, and, a few years later removed to the East. With the exception of "The Graysons," his popular novels were written during the seventies. The best known of them are "The Hoosier Schoolmaster," "The End of the World," "The Mystery of Metropolisville," "The Circuit Rider," and "Roxy." During the last twenty years of his life, his energies were almost wholly devoted to his works on American history, for which he prepared himself by a long period of extensive and patient research. Besides his school books in this department, he wrote "The Beginners of a Nation" and "The Transit of Civilization." He died on the third of this month at his country home on Lake George, where the greater part of his later years were spent.

Announcements of Fall Books.

The Dial presents herewith its annual list of books announced for Fall and Winter publication. This list is, as usual, the first comprehensive and classified information regarding the Fall books to be given the book-purchasing public. Entry is here made of over fourteen hundred titles, representing the output of fifty leading American publishers. The list has been prepared entirely from advance information secured especially for this purpose. All the books entered are presumably *new* books — new editions not being included unless having new form or matter; and, with a few necessary exceptions, the list does not include Fall books already issued and entered in our regular List of New Books.

The more important literary features of the list are commented upon in the leading editorial in the present issue.

BIOGRAPHY AND MEMOIRS.

The Life of William Ewart Gladstone, by Rt. Hon John Morley, M.P., 3 vols., illus. in photogravure, etc.—Memories of a Hundred Years, by Edward Everett Hale, 2 vols., illus.—Life of Sir George Grove, by C. L. Graves.—Life of the Right Rev. Brooke Foss Westcott, D.D., late Lord Bishop of Durham, by his son, Rev. Arthur Westcott, 2 vols., with photogravure portraits.—Life of Charlotte M. Yonge, by Christabel R. Coleridge, illus. in photogravure, etc.—English Men of Letters Series, new vols.: Tennyson, by Sir Alfred Lyall, K.C.B.; Ruskin, by Frederic Harrison; Jane Austen, by H. C. Beeching, M.A.; Crabbe, by Alfred Ainger; Hobbes, by Sir Leslie Stephen, Litt.D.; Browning, by G. K. Chesterton; Richardson, by Austin Dobson; Lowell, by Henry van Dyke, D.D.; Emerson, by George Edward Woodberry; Franklin, by Owen Wister; Whittier, by Thomas Wentworth Higginson.—Foreign Statesmen Series, new vol.: Mazarin, by Arthur H. Hassall.—Lights and Shadows of a Long Episcopate, by Rt. Rev. Henry Benjamin Whipple, D.D., new and cheaper edition. (Macmillan Co.)

Christopher Columbus, by John Boyd Thacher, 3 vols., illus.—William Morris, poet, craftsman, socialist, by Elisabeth Luther Cary, illus. in photogravure, $3.50 net.—Library editions of previous works by Miss Cary, comprising: Browning, Tennyson, and The Rossettis; each with photogravure frontispiece and other illustrations, $2.50.—Famous Families of New York, historical and biographical sketches, by Margherita Arlina Hamm, 3 vols., illus.—The American Immortals, records of the men whose names are inscribed in the Hall of Fame, by George Cary Eggleston, illus., $10. net.—The Youth of La Grande Mademoiselle (1627-1652), by Arvède Barine, authorized translation by L. G. Meyer, illus.—Memoirs of François René, Vicomte de Chateaubriand, trans. by Alexander Teixeira de Mattos, Vols. V. and VI., completing the work, illus., per vol., $3.75 net.—Keats and his Circle, by Henry C. Shelley, illus.—St. Augustine and his Age, by Joseph McCabe, with portrait, $2. net.—The Sons of St. Francis, by A. MacDonell, illus., $3.50 net.—Life and Times of Robert Harley, Earl of Oxford, together with a study of the literary and political conditions of the age of Queen Anne, illus.—Tolstoi as Man and Artist, with an essay on Dostoievski, by Dmitri Merejowski, authorized translation.—Heroes of the Nations Series, new vol.: Augustus Cæsar, and the Organization of the Empire of Rome, by J. B. Firth, M.A., illus., $1.35 net. (G. P. Putnam's Sons.)

American Men of Letters Series, new vols.: Henry Wadsworth Longfellow, by Thomas Wentworth Higginson; Nathaniel Hawthorne, by George E. Woodberry; each with portrait, $1.10 net; also limited uncut edition, each $1.50 net.—Daniel Ricketson and his Friends, edited by Anna and Walton Ricketson, illus., $4. net.—Life and Correspondence of Henry Ingersoll Bowditch, by his son, Vincent Y. Bowditch, 2 vols., illus. in photogravure, etc.—Molière, by Leon H. Vincent. (Houghton, Mifflin & Co.)

The Romance of My Childhood and Youth, by Mme. Adam (Juliette Lamber), with portrait.—My Life in Many States and in Foreign Lands, written in the Mills Hotel in my 74th year, by George Francis Train, illus.—The Story of a Strange Career, being the autobiography of a convict, an authentic document, edited by Stanley Waterloo, $1.20 net.—Sir William Johnson, by Augustus C. Buell, illus., $1. net.—Great Commanders Series, new vol.: Admiral Porter, by James Russell Soley, with portrait, $1.50 net.—Personal Reminiscences of Bismarck, by Sidney Whitman, with portraits.—Daniel Boone, by Reuben Gold Thwaites, illus., $1. net.—Sir William Pepperell, by Noah Brooks, $1. net. (D. Appleton & Co.)

Bret Harte, an authorized biography, by T. Edgar Pemberton, illus. $3.50 net.—Life of James Martineau, by Rev. James Drummond, M.A., 2 vols., $10. net.—Antonio Stradivari, his life and work, prepared by Messrs. W. E. Hill & Sons, illus. in color, etc.—The Autobiography of a "Newspaper Girl," by Elizabeth L. Banks, $1.20 net.—Modern English Writers, new vol.: Thackeray, by Charles Whibley, $1. net.—The Founder of Mormonism, a psychological study of Joseph Smith, Junior, by I. Woodbridge Riley, $1.50 net. (Dodd, Mead & Co.)

The Life of the Right Hon. Professor F. Max Müller, K.M., by Mrs. Max Müller, 2 vols., with portraits.—James the Sixth and the Gowrie Mystery, by Andrew Lang, illus. in photogravure, etc.—Rochester, and Other Literary Rakes of the Court of Charles II., by the author of "The Life of Sir Kenelm Digby," with portraits.—The Adventures of Captain John Smith, by E. P. Roberts, illus., $1.50 net.—Mallet Du Pan and the French Revolution, by Bernard Mallet, with portrait. (Longmans, Green, & Co.)

Daniel Webster, by John Bach McMaster, with special reference to Webster's political career, illus., $2. net.—Recollections of a Player, by James H. Stoddart, with introduction by William Winter, illus., $1.80 net.—Biography of a Prairie Girl, by Eleanor Gates Tulley, $1.50.—Abraham Lincoln, a short life, condensed by John G. Nicolay from Nicolay and Hay's life of Lincoln, with frontispiece, $2.40 net. (Century Co.)

Hogarth, by Austin Dobson, with introduction on Hogarth's workmanship, by Sir Walter Armstrong, illus. in photogravure and colors, $25. net.—Jeanne D'Arc, with introduction and critical notes by T. Douglas Murray, illus., $5. net.—Dante and his Time, by Karl Federn, illus., $2. net.—Maxim Gorky, his life and writings, by Dr. E. J. Dillon.—Nancy Hanks, the story of Abraham Lincoln's mother, by Caroline Hanks Hitchcock, illus., 50 cts. (McClure, Phillips & Co.)

Memoirs of a Contemporary, trans. and edited by Lionel Strachey, illus., $2.75 net.—Andrew Carnegie, a character sketch of his life, by Bernard Alderson, illus., $1.40 net.—Life of James Madison, by Gaillard Hunt, illus., $2.50 net. (Doubleday, Page & Co.)

Memoirs of Bishop Burnet, edited with prefatory essay by Miss H. F. Foxcroft.—Asser's Life of King Albert, together with the Annals of Saint Neots, edited by W. H. Stevenson, M.A. (Oxford University Press.)

Herbert Spencer, the man, the scientist, and the philosopher, by Dr. Charles H. Rider, with introduction by President David Starr Jordan, with photogravure portrait, $1.50 net. (A. C. McClurg & Co.)

Thoreau, his home, friends, and books, by Annie Russell Marble, illus. in photogravure, $2. net.—Robert Browning, by Stopford A. Brooke, $1.50 net. (T. Y. Crowell & Co.)

Alexander Dumas (père), his life and works, by Arthur F. Davidson, illus.—The Summits of Success, careers and achievements of notable men, by James Burnley, $1.50 net. (J. B. Lippincott Co.)

A Doffed Coronet, by the author of "The Martyrdom of an Empress," illus., $2.25 net. (Harper & Brothers.)

With Napoleon at St. Helena, from the memoirs of Dr. John Stokoe, naval surgeon, by Paul Frémaux, trans. by Edith S. Stokoe, illus., $1.50 net. (John Lane.)

Napoleon I., by A. Fournier, trans. under the editorship of Prof. Edward C. Bourne, with bibliography. (Henry Holt & Co.)

A Maker of the New Orient, Samuel Rollins Brown, pioneer educator in China, America, and Japan, by William Elliot Griffis, L.H.D., illus., $1.25 net.—Old Time Student Volunteers, my memories of missionaries, by Henry Clay Trumbull, $1. net. (F. H. Revell Co.)

Recollections of a Long Life, an autobiography, by Rev. Theodore L. Cuyler, D.D., illus., $1.50 net.—Life of Ulrich Zwingli, by Samuel Simpson, illus., $1.25 net. (Baker & Taylor Co.)

The Life of Alexander Dumas (père), by Henry A. Spurr, with portraits, $2. net.—The Story of Du Barry, by James L. Ford, illus. in photogravure, etc., $2. net. (F. A. Stokes Co.)

Colonel John Gunby of the Maryland Line, being some account of his contribution to American liberty, by A. A. Gunby, illus., $1. (Robert Clarke Co.)

Edward FitzGerald, an aftermath, by Francis Hindes Groome, with an essay on the author by Theodore Watts-Dunton, illus., $2.50 net. (Thomas B. Mosher.)

Life of Marie de Medicis, Queen of France, by Julia Pardoe, with preface by Adolphé Cohn, 3 vols., with photogravure frontispieces, $4.50.—Louis XIV. and the Court of France in the Seventeenth Century, by Julia Pardoe, with preface by Adolphé Cohn, 3 vols., with photogravure frontispieces, $4.50.—The Builders of the Republic, by Margherita A. Hamm, illus., $2. net. (James Pott & Co.)

Eglée, a girl of the people, by W. R. N. Trowbridge, $1. net.—Authors at Home, sketches of well-known American authors, edited by Jeannette L. and Joseph B. Gilder, new edition, revised, with portraits, $1. net. —Captain John Brown of Harper's Ferry, a preliminary incident of the great Civil War, by John Newton, illus., $1.25 net. (A. Wessels Co.)

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LITERARY COSMOPOLITANISM.

The most casual observer of literary affairs cannot have failed to notice the growth of the cosmopolitan spirit that has characterized both the reading and the writing of recent years. In every country the reading public looks as eagerly abroad as it looks around at home for new literary forms and tendencies, and the writing guild is everywhere quick to seize upon new motives and situations, whatever their origin. No literature of the present day is as self-contained as every literature was fifty or a hundred years ago, and we are constantly called upon to witness a confusion of styles and ideals resulting from our generous modern outlook upon life. It is not merely that the commanding personalities of contemporary literature attract widespread attention in other countries than their own, — that has always in a measure been the case,— but it is rather that writers of quite secondary importance, if possessed of any distinctive qualities of thought or expression, now find translators in every country, and their voices penetrate to the remote parts of the earth.

We are inclined to think that the share of America in this modern broadening of literary interest has been considerable. It may be for the reason that our own production has not thus far been as remarkable as we could wish, or it may be because of the variety of racial elements that have become blended in our society, that we have extended so cordial a welcome to the books that have come to us from other nations. It is certainly true that from the days of Emerson's Concord with its atmosphere of intellectual curiosity down to the days in which we now live the American attitude toward European literature — not English alone — has been peculiarly receptive and has evinced an unusual catholicity of taste. We have sought for the best wherever it might be found, and our finer spirits, at least, lived in the light of Matthew Arnold's definition of culture long before it was put into words.

That this liberal outlook has had a stimulating reaction upon English taste may hardly be doubted. The work of such pioneers as

Ticknor and Longfellow aroused many Englishmen to the interesting possibilities that they were neglecting; such counsel as that of Emerson encouraged them to broaden their view; such work as the American translations of Goethe and Dante provided them with a wholesome incentive to deal more seriously with the masterpieces of foreign literature. Coming down to more recent years, we may say that the names of Ibsen and Tolstoi became vitally significant in America before they did in England; we may notice that American translations of Balzac and Tourguénieff and Björnson preceded the English ones, and we may recall the introduction of Sienkiewicz to the English public by an American translator. These few items of the account may stand for the many others that might be adduced and serve to show that in this matter of cosmopolitanism the example of America has not been without its influence upon our kinsmen over-sea.

In this binding of the nations by the ties of mutual sympathy and appreciation, this practice of give and take in the domain of the intellectual interests, there is undoubtedly much benefit to all concerned. To be able to assume temporarily the attitude of the outsider is the best possible corrective for provincialism, and the ideals that result from a nation's own inner development need the test of comparison to assure their validity. Our modern commerce of thought is constantly invoking such comparisons, and the gain to both parties is obvious. The instinctive ideal either becomes a rational one, or it falls into decay through the discovery of its irrationality. It is not always pleasing to our self-esteem to suffer this disillusionment, but when we have once been made to realize that ours is not the better way — that the Frenchman, or the Russian, or the Scandinavian, has pursued a worthier ideal than ours — there is nothing for it but to accept the lesson and profit by the instruction. On the other hand, it may sometimes happen that the comparison will leave us convinced that our own aim has been the finer, and that it is our function in this respect to teach and not to learn. We are then in the fortunate case of having grounds for the faith that is in us, and what was before an instinct is now an unshakable conviction.

This problem has, however, another and possibly a deeper aspect which we are bound to take into consideration. To what extent are ideals absolute, and to what extent are they merely relative to some particular people, or epoch, or stage in the social evolution of the race? We know well enough that principles of human conduct, seemingly fundamental, have, in the course of history, undergone slow and subtle alterations of which the cumulative effect has amounted in time to a complete transformation. And if different ideals may properly hold sway in different historical periods, may they not properly hold sway at the same time among different peoples? In other words, are we so very sure that what is best for Englishmen, even in their treatment of the ordinary human relations, must also be best for Frenchmen and Germans and Italians? To argue that this must be the case because of the evident drawing together of the modern nations in a common cosmopolitan culture is evidently to beg the very question at issue. May it not rather be urged, and plausibly too, that each race or nation has its own peculiar genius, and that this genius will bring forth its finest fruits if left to develop in accordance with the principle of its own being?

So we see that the matter is not as simple as at first it appears to be. The names which denote the several historical peoples have undoubtedly stood, throughout the centuries, for certain distinctive groups of characteristics. There would seem to be no little of the doctrinaire spirit in measuring them all with the same tape, and judging them all by the same set of moral standards. Yet in this spirit the common run of mankind formulates its historical judgments, as do also the professional writers of history, with few exceptions. A Greek or Roman practice is condemned outright by reference to the standards of to-day instead of being dispassionately viewed in the light of the civilization which it helps to illustrate. Similarly, although it must be admitted with far greater apparent justification, the modern moralist almost unconsciously takes the practice of his own people as the norm by which he estimates the virtues and the shortcomings of all other peoples, instead of making, as he should do, a resolute effort to get into the moral consciousness of the race which he is studying, and thus view its problems as matters for sympathetic interpretation rather than for praise or disapproval.

But we are wandering afield from our subject, and must get back to the starting-point. The principle of the relativity of ideals above

set forth might be applied in the regions of law and government, of education and religion, and when we restrict its application to the region of literature, the limitation is more apparent than real. A recent writer upon American literature finds that the English Bible and the English common law have to be taken largely into consideration in accounting for it, and the literature of every people has a way of getting itself mixed up with most of the deeper human concerns. So in its more simplified form our question becomes this: Does the genius of a people reach its fullest and richest expression in a literature that is reasonably self-contained, or are still finer results to be reached by the cultivation of an openly receptive attitude toward the contemporary literature of other countries? We have no notion of answering this question, but will remain content with having raised it, and with bringing forward a few of the larger lessons of literary history that seem to have some bearing upon its settlement.

The literature of the Greeks will stand for all time as the supreme example of a growth from within, of the multifold and marvellous efflorescence of the genius of a race. Here we find no admixture of foreign influence worth mentioning, and yet we find all the chief forms of literary composition developed to a state of perfection that must ever remain our despair. Themselves self-taught, the Greek writers have been the teachers of all civilized mankind since their day. We can surely find no cause for regret in the fact that they remained unacquainted with either Chinese sages or Hebrew prophets. The native sublimity of Æschylus at least equalled that of Isaiah, and the wisdom of Socrates and Plato surpassed that of Confucius. With the Romans the case was greatly different. Before the Latin genius had the opportunity of self-realization, it fell under the spell of the Greek spirit, and assimilated what it might of an alien culture. The result was a hybrid literature which represented the best of two races, and produced a series of fine models, yet which might conceivably have reached a still finer development had it been free to work out its native ideals. With this idle hypothesis we must dismiss a question that may never be answered.

When the middle ages came into possession of the classical inheritance, at first in fragmentary and imperfectly appreciated forms, afterwards in the wealth of the whole treasure-house thrown open to the scholars of the Renaissance, the influence was undoubtedly for good, and is writ large in the history of reviving humanism. Although the modern literature had made promising beginnings unaided by the best classical examples, it can hardly be doubted that the stimulus of the classical revival was wholly fructifying and beneficent. Even at the full flood of Renaissance enthusiasm, the European republic of letters was poor in numbers, and its citizens needed just such a bond of unity as was afforded by their common delight in the rediscovered works of antiquity. It is true that some could find no better use for these works than to hold them as models for servile imitation, and it is also true that their influence prolonged the life of the Latin language and retarded the development of the various vernaculars of Europe, but, on the whole, the specific genius of Italian, or French, or English did not lack in the power of self-assertion, and gained little that was not good from the stimulating and steadying example of the classical masterpieces.

After the great literatures of modern Europe had fairly entered upon their respective lines of special national development, they did not wholly lose the cosmopolitan character that resulted from their common allegiance to the empire of classical antiquity. Although their cosmopolitanism was not of the alert and comprehensive type that is prevalent to-day, their interrelations and mutual reactions form an important part of modern literary history. No view of English literature can be called philosophical that does not reckon with the successive streams of influences that flowed in upon it from Italy, France, and Germany, respectively. The indebtedness of later Italian literature to French example and the catholic attitude of modern German literature toward all that was best in the product of the rest of Europe are equally familiar illustrations of this thesis. French literature alone remained until the eighteenth century in a condition of comparative isolation from outside influences, and has, ever since the times of Rousseau and Voltaire and the author of "De l'Allemagne," preserved its indigenous characteristics and kept its own counsel more completely than the literature of any other modern nation.

The singular position thus occupied until very recently by French literature has been for most French writers a matter of national pride. They seem to have taken for granted

that French letters could have nothing of serious importance to learn from foreign example. While they have reluctantly admitted that Shakespeare and Goethe might have certain merits, and be good enough poets for barbarians, they have held fast to the belief that consummate modern literary art was only to be found in the French language, and especially in the masterpieces of the classical eighteenth century. In this comfortable belief they have been rudely shaken by the occurrences of recent years, for the French public has lately shown an alarming tendency to follow after strange foreign gods, and, after having for many years repelled the invading hordes from the North, seems suddenly to have reversed its ancient attitude, now welcoming the invaders with open arms and effusive cordiality. Thus the question of literary cosmopolitanism has become in France not merely a living one, but an acutely controversial one, and the occasion of much eloquent exhortation upon both sides.

Among the recent writers who have dealt with this subject, M. Jules Lemaître was one of the first in the field, and the way in which he disposed of the whole question was so ingeniously absurd that his discussion has remained memorable. Taking Dr. Ibsen and the other Scandinavians for his text, he argued that all their ideas were of French origin, and that Frenchmen would therefore do much better to read the books of their own fellow-countrymen; that, in fact, their only reason for liking these foreigners was that they found in them the expression of French thought! Somewhat later M. René Doumic elaborated a similar argument with respect to the Russians, whose invasion followed close upon that of the Scandinavians. This writer, indeed, does not mince his words. He speaks of the "undoubted immorality of cosmopolitanism" and calls it "the school of anarchy for many of the distinguished spirits of our time." It has its illuminati, its fanatics, and its convulsionists. "Behold them in the attacks of their delirium, the Tolstoyans, the Ibsenians, the Nietzscheans — but above all do not try to calm them." While other nations are cultivating the national spirit, France is in danger of bringing up "generations of dupes." M. Doumic is really very much disturbed.

As a representative of the other point of view the late Joseph Texte is a typical figure. This young writer, whose untimely death two years ago at the age of thirty-five was a heavy loss to French criticism, was an enthusiastic champion of the cosmopolitan movement. To him it meant freedom from the bondage of the classical tradition and safety from the degeneracy that results from inbreeding, in literature no less than in life. His formula for the nation as well as for the individual was *rester soi-même et pourtant s'unir aux autres.* He believed cosmopolitanism to be a necessary trait of every forceful intellect in the present age of thought, and foresaw the growth of a real solidarity among men through the agency of letters. This doctrine he preached and this he applied in his studies of comparative literature, although remaining essentially conservative in temper, and insisting that the French people, no matter how far its new interests may take it afield, must not allow the hereditary qualities of its genius to become weakened. Whether this be a possible ideal or not the future alone can show. It is certainly an ideal toward which much of the best French thought is tending, in common with the advanced thought of all the other nations of literary importance.

That the spirit of cosmopolitanism is destined to influence, if not to control, the future development of the leading literatures of the world is one of the clearest signs of the times. In its recent conquest of the French it has captured the last outpost of the resistance offered in the name of national genius and racial unity. No people henceforth will be free to live unto itself in the forms and ideals of its literary expression, or to contemn the works of the alien. Despite the occasional aberrations of taste and extravagances of enthusiasm that may accompany the new habit of looking abroad for the fresh inspiration or the fertilizing thought, the current now sets everywhere too strongly in the direction of intellectual free trade to be in danger of checks or reverses. For good or for evil—and we need hardly say that we hold it for good — the world is fast growing one in spirit, and this at a time when, as never before, the instinct of race is asserting itself as a force in the shaping of polities, and the arousing, among men of the same stock, of a common consciousness of their own distinctive character. In a word, the formula of taste is being fulfilled before our very eyes in the combined literary, social, and political movement of the present day among the chief peoples of our modern world.

The New Books.

Reminiscences of an Octogenarian.*

No straightforward account of a life devoted to noble ends can fail of being noteworthy and helpful. Dr. Cuyler's recollections of a life that has been both long and broad are as uplifting as they are interesting.

Aurora, N. Y., was his birthplace, Princeton gave him his education, both academic and theological, and Brooklyn has been the chief field of his pastoral labors. But no parochial boundaries or sectarian dividing lines limit his influence and repute as preacher and writer. Extensive travel and intercourse with many men have broadened and enriched his life, so that what he now offers us, in his modest little volume of reminiscences of an octogenarian, is the more valuable because of the still greater wealth it suggests as held in reserve.

What most impresses us in Dr. Cuyler is the admirable union of conservatism and progressiveness. Distrustful of the "new theology" and the "higher criticism," he yet braves the displeasure of the Brooklyn Presbytery by inviting a Quakeress to deliver a religious address from his pulpit — and that, be it added, was thirty years ago. A letter written to him by the late President Harrison shows our author to be as staunch an anti-imperialist as his correspondent. In matters literary, he says a wise word in praise of our past and in deprecation of that lessening devotion to the ideal that marks an era of exuberant material prosperity. An enthusiastic advocate of temperance and a tireless laborer in its cause, he nevertheless would carry legislative prohibition no further than what is known as local option. "In theory," he says, "I always have been, and am to-day, a legal suppressionist; but the most vital remedy of all is to break up the demand for intoxicants, and to persuade people from wishing to buy and drink them. That goes to the root of the evil."

Dr. Cuyler first visited Europe just after leaving college. As he is one of the few now living who have seen and talked with Wordsworth, his account of a visit to Rydal Mount is worth quoting from.

"I was shown, at once, into the sitting-room, where I found him with his wife, who sat sewing beside him. The old man rose and received me graciously. By his appearance I was somewhat startled. Instead of a grave recluse in scholastic black, whom I expected to see, I found an affable and lovable old man dressed in the roughest coat of blue with metal buttons, and checked trousers, more like a New York farmer than an English poet. His nose was very large, his forehead a lofty dome of thought, and his long white locks hung over his stooping shoulders; his eyes presented a singular, half closed appearance. We entered at once into a delightful conversation. He made many inquiries about Irving, Mrs. Sigourney and our other American authors, and spoke, with great vehemence, in favor of an international copyright law. He said that at one time he had hoped to visit America, but the duties of a small office which he held (Distributer of Stamps), and upon which he was partly dependent, prevented the undertaking."

From his reminiscences of Dean Stanley we select the following, which has reference to the Dean's visit to America in 1878:

"When we entered the elevated railroad car, Stanley exclaimed: 'This is like the chariots on the walls of Babylon.' With his keen interest in history he inquired when we reached the lower part of the Bowery, near the junction of Chatham Square: 'Was it not here that Nathan Hale, the martyr, was executed?' and he showed then a more accurate knowledge of our local history than one New Yorker in ten thousand can boast! That was probably the exact locality, and Dean Stanley had never been there before."

With Spurgeon he was on the friendliest of terms.

"Spurgeon's power lay in a combination of half a dozen great qualities. He was the master of a vigorous Saxon English style, the style of Cobbett and Bunyan and the old English Bible. He possessed a most marvelous memory — it held the whole Bible in solution; it retained all the valuable truth he had acquired during his immensely wide readings and it enabled him to recognize any person whom he ever met before. Once, however, he met for the second time a Mr. Patridge and called him 'Partridge.' Quick as a flash he said: 'Pardon me, sir, I did not intend to make *game* of you.'"

Sydney Smith's tribute to Daniel Webster's commanding appearance is historic. "That man," he declared, "is a fraud; for it is impossible for anyone to be as great as he looks." Dr. Cuyler is equally unrestrained in his admiration.

"In the days of my boyhood the most colossal figure, physically and intellectually, in American politics, was Daniel Webster. I well remember when I first put eye upon him. It was when I was pursuing my studies in the New York University Grammar School in preparation for Princeton College. I was strolling one day on the Battery, and met a friend who said to me: 'Yonder goes Daniel Webster; he has just landed from that man-of-war; go and get a good look at him.' I hastened my steps and, as I came near him, I was as much awe-striken as if I had been gazing on Bunker Hill Monument. He was unquestionably the most majestic specimen of manhood that ever trod this continent. Carlyle called him 'The Great Norseman,' and said that his

* Recollections of a Long Life. An Autobiography. By Theodore Ledyard Cuyler, D.D., LL D. With portraits. New York: The Baker & Taylor Co.

eyes were like great anthracite furnaces that needed blowing up. Coal heavers in London stopped to stare at him as he stalked by. . . . His complexion was a swarthy brown. He used to say that while his handsome brother Ezekiel was very fair, he 'had all the soot of the family in his face.' Such a mountain of a brow I have never seen before or since."

A walk with Whittier is thus recalled:

"On the way I told him that not long before, when I quoted a verse of Bryant's to Horace Greeley, Mr. Greeley replied: 'Bryant is all very well, but by far the greatest poet this country has produced is John Greenleaf Whittier.' 'Did our friend Horace say that?' meekly inquired Whittier, and a smile of satisfaction flowed over his Quaker countenance. The man is not born yet who does not like an honest compliment, especially if it comes from a high quarter."

One more citation. In the darkest period of the Civil War our autobiographer, in company with his mother, called upon President Lincoln.

"We entered the room in which the Cabinet usually met — and there, before the fire, stood the tall, gaunt form attired in a seedy frock-coat, with his long hair unkempt, and his thin face the very picture of distress. 'How is Mrs. Lincoln?' inquired my mother. 'Oh,' said the President, 'I have not seen her since seven o'clock this morning; Tad, how is your mother?' 'She is pretty well,' replied the little fellow, who was coiled up then in an arm chair. . . . We spent but a few minutes with Mr. Lincoln, and when we came out my mother exclaimed: 'Oh, what a cruelty to keep that man here! Did you ever see such a sad face in your life?'"

In 1890, after forty-four years in the ministry, and at the close of a thirty-years pastorate at the Lafayette Avenue Presbyterian Church of Brooklyn, Dr. Cuyler resigned his charge. He had built up the church to a membership of two thousand three hundred and thirty — the third largest in the United States. A few closing words on the methods that led to such success as a preacher and pastor may not be out of place. Earnestness was with him the prime essential. His sermon, too, was always an outgrowth from his text; his text was not a cap clapped on to a written discourse at the last minute. "Preach my word" he took in its literal sense. "When a passage from the Holy Scripture," he says, "has been planted as a root and well watered with prayer, the sermon should spring naturally from it." No time was spent by him in propping up the Cross; it was all needed for pointing sinners to it. "I never have wasted a single minute in defending God's Word in my pulpit," he declares. "God will take care of His Word if we ministers only take care to preach it." Dr. Cuyler is in favor of the written sermon, though admitting that no hard and fast rule can be laid down to cover all cases. He says that "Dr. Chalmers read every line of his sermons with thrilling effect. So did Dr. Charles Wadsworth in Philadelphia, and so did Phillips Brooks in Boston." Surely that was a curious kind of reading that poured in such a torrent of seemingly impromptu eloquence from Trinity pulpit. But Dr. Allen, in his recent life of Bishop Brooks, describes him as writing out his sermons with the greatest care — at least in his early career. Beecher, too, is cited by Dr. Cuyler as one who has been mistakenly regarded as an extemporaneous preacher. "He prepared most of his discourses carefully, and full one-half of many of them were written out." The minister should not dissipate his energies, says our author. His place is in his pulpit and in the homes of his parishioners; general reform movements must not be allowed to engross his attention. As to the minister's wife, her true place is in her home, as the mother of her family; here is her sphere of highest usefulness.

The book's too frequent instances of careless workmanship (largely printer's errors, probably) call for critical disapprobation — amid so much that is irreproachable. Perhaps the most annoying to the author will be the designation of his writings as *lubrications;* but *we laid down* and *Champs des Mars* are almost as bad, and less easily attributable to the imp of the types.

PERCY F. BICKNELL.

TWO RIVAL CONTESTANTS FOR A CONTINENT.*

The fall of Quebec has often been considered by students of American history as the proper date of beginning of the United States; for the result of the famous movement of Wolfe up the Heights of Abraham was that the menace of the ancient French foe upon the border was removed, and the colonists, left comparatively free from danger, gave themselves up to thoughts for their own political and social advancement. The oft-quoted statement of Choiseul, that he had ceded New France to England since they were so fond of American dominion and he wanted them to have plenty of it, was but one of several expressions which indicated that men of foresight felt that a new nation was certain to develop in

* NEW FRANCE AND NEW ENGLAND. By John Fiske. With maps. Boston: Houghton, Mifflin & Co.

the western world. The American Revolution was a direct result of the change in ownership of North America, and the attempt of the mother country to provide for the expenses of the war by securing revenue from the colonies, which, it felt, had been benefitted by the outcome of the war, led to the series of measures which culminated finally in the Declaration of Independence.

This phase of American history has been emphasised so often by writers as to become familiar to everyone, but the history of those days when New France and New England existed side by side in America has not been so well known. Indeed, there has always been a tendency to hasten over this period and to summarize, in connection with the ending of New France, the whole history of the years between the founding of Jamestown and 1763. It is an interesting thing to recall that Champlain, upon the St. Lawrence and under the flag of France, Hudson on the river which bears his name and under the flag of Holland, and the Jamestown settlers under the English banner, were active at the same time; the years 1607, 1608, and 1609 being the period when these three nations were contending for a foothold on American soil.

It was the purpose of the late John Fiske to complete his notable series of historical writings by a volume which should fit in between "The Dutch and Quaker Colonies in America" and "The American Revolution." In connection with a description of the scope of the volume first named Mr. Fiske wrote:

> "It is my purpose, in my next book, to deal with the rise and fall of New France and the development of the English colonies as influenced by the prolonged struggle with that troublesome and dangerous neighbour. With this end in view, the history of New England must be taken up where the earlier book dropped it, and the history of New York resumed at about the same time, while by degrees we shall find the histories of Pennsylvania and the colonies to the south of it swept into the main stream of Continental history. That book will come down to the year 1765, which witnessed the ringing out of the old and the ringing in of the new,—the one with Pontiac's War, the other with the Stamp Act. I hope to have it ready in about two years from now."

The much-regretted death of the author prevented him from giving to the present work that careful and final revision which marked his other writings previous to their publication. The subject-matter was largely formulated as lectures before the Lowell Institute in Boston, and, in the case of one or two chapters, as lectures given in other parts of the country. Only the first two chapters of the book, covering the early history of New France, from Cartier to Champlain's accidental arousing of the enmity of the Iroquois, were definitely prepared for the press. The third chapter, continuing the history of New France from 1610 to the time of Sir Thomas Temple, was not completed by Mr. Fiske, but has been finished by another hand. The remaining chapters, while in the form of carefully prepared lectures, were not enriched by the abundant side-notes and annotations which have been features of Mr. Fiske's other historical writings. Here again another hand has attempted to supply some of the matter which the author himself might have added. But the reader misses in many places those skilful touches which have perfected so many of Mr. Fiske's rounded sentences. The description of the taking of Louisburg, for instance, or that of Braddock's Defeat, or of the Fall of Quebec, had hardly reached final form. One feels too that the long chapter on "Witchcraft in Salem Village," and the shorter one on "The Great Awakening," the two making nearly a third of the text, occupy more space relatively than would have been the case had Mr. Fiske lived to revise the work. Apart from this criticism, the chapters mentioned are very interesting, and show well the author's characteristics as a thinker and writer.

The title, "New France and New England," suggests a contemporaneous development in America of two distinct forces. In the working out of the plan it was, of course, easier to describe the history of New France than that of New England. The former practically began with Cartier in 1524, and ended with the Treaty of 1763, — a compact period of time. The impelling ideas of colonization, the character of the population, the policies of the mother country, the misgovernment of the provinces, and the final catastrophe, are facts pretty clearly established. New France had its day and then passed from sight.

In the case of New England the period is but one part in the chain of events in the history of the incipient United States, and judgments of men and of events naturally differ from those formed in connection with a finished career. Considering this phase of the writing, the salient features of colonial history and the leading characters find satisfactory treatment. Due credit is given to the energetic Scotch-Irish and German pioneers for their notable achievements in pushing westward the sinuous

line of settlement, and the interplay of various elements in the struggle for the mastery of the continent is well set forth. Perhaps nowhere else is to be found in condensed and compact form the essential and the striking in the history of the old French and Indian wars.

While, therefore, the volume lacks much of that which it certainly would have contained had Mr. Fiske been able to give to it the thoughtful care which he gave to the other books in the series, it will be hailed with much satisfaction by the thousands of his friends who have followed him with delight as he has recounted the story of America's development.

FRANCIS WAYLAND SHEPARDSON.

MR. BRYCE ON THE PROBLEMS OF RACE.*

The recent Oxford lecture on "The Relations of the Advanced and Backward Races of Mankind," by Mr. James Bryce, whom all Americans have come to know and esteem as the author of "The American Commonwealth," has already set the sociological world agog. Although Mr. Bryce has brought forth little that is new as to the relations of diverse races, yet he has given perhaps the clearest and most comprehensive utterance on the subject of any authority of his eminence. The treatment, being limited to the compass of a single lecture, is concise and thematic. One could wish that the author might yet find time to expand this definitely limited deliverance into a big book which alone is adequate to so big a subject.

After briefly pointing out the historic contact of races, Mr. Bryce tells us that "Our own time stands eminent and peculiar for this: that it marks the completion of a process by which all the races of the world have been affected, and all the backward ones placed in a more or less complete dependence upon the advanced." There is no undoing what has already been done. To the historic motives influencing race contact there have been added two new ones, viz., "The desire of civilized producers of goods to secure savage or semi-civilized consumers by annexing regions they inhabit, and the rivalry of great civilized states."

Our ears are so accustomed to moral cant and pious platitude, whenever a strong race would exploit a weak one, that this frank and candid statement is indeed refreshing. Throughout the whole lecture one finds little or nothing placed to the credit of "benevolent assimilation." "The completion of this world-process is a specially great and fateful event, because it closes a page forever." This sentence is heavily fraught with significance for the future of civilization. When the world is placed under the dominance of two or three powerful nations, they will necessarily check or stop spontaneity and independence of development in the backward and submerged breeds. These will scarcely be permitted to bring forth their peculiar contribution to the general sum of human culture. What will civilization then do for fresh blood and newness of life?

The possible outcome of race-contact is analyzed as (1) the extermination of the weaker element; (2) absorption of the weaker by the stronger; (3) the commingling of the two; and (4) a continuance of separate and the independent racial types. It is strange that reference was not made to expulsion, sometimes of the backward, sometimes of the advanced race, which is not an unusual means of solution. The Jews were expelled from Egypt, the whites were driven from Haiti and SanDomingo. Indications are not wanting that the Anglo-Saxon element will be expelled from certain sections of the Southern States known as the "Black Belt,"—not, to be sure, *vi et armis*, but by the slow, glacial force of racial momentum. Extinction of the weaker race is usually preceded by expulsion from the midst of the stronger. The red Indian has been driven from the eastern portion of the United States, and the natives of the oceanic islands have first been pushed to the outer verge of their native territory before succeeding waves of Aryan aggression wiped them off the face of the earth. The process is a continuing one. "Barbarism is not more pitiless than civilization, even where civilization may wish to spare." The red and the oceanic races have faded at the first breath of European civilization. To use the rather expressive language of Mr. Dooley,—they have been "civilized stiff." But the black and the yellow races seem to possess a tenacity of persistence which does not yield to race attrition.

The first question which one wishes to know about the contact of two races is the degree of natural antipathy existing between them. The author finds this most marked between the white and black races. "I have been struck,"

*THE RELATIONS OF THE ADVANCED AND BACKWARD RACES OF MANKIND. Romanes Lecture Delivered in the Sheldonian Theatre, Oxford, June 7, 1902, by James Bryce, D.C.L. New York: Oxford University Press.

he says, "by hearing men in the Rocky Mountains, who would have concealed any infusion of Negro blood, mention that their mothers or grandmothers were Indians." Just how far this preference is due to color, or to other circumstances, is not disclosed. The fact that the Indian has never been a slave, and that he is a rapidly vanishing quantity from the general equation, adds a glamor of romance to his race; while the more numerous Negro, with his stubborn persistency of type, is aggravatingly real. Many of the F. F. V.'s of the Old Dominion are not ashamed to own a strain of the blood of Pocahontas; but if the race of this Indian heroine was as numerous and as troublesome as that of the African, her blood would doubtless be held in like disesteem.

The evils of race conflict, Mr. Bryce considers inevitable. "These troubles may be apprehended, whatever the form of government; for they spring out of the nature of things. They will become, in one sense at least, more accentuated the more that [the backward] race advances in intelligence and knowledge." This conclusion is sadly at variance with the opinion which relies upon education to solve the race-problem in the United States. Mr. Bryce takes, on the whole, an unfavorable view of the effect of cross-breeding of wide apart ethnic types. Where the races are not assimilable, as in the United States, the author would minimize the evil of contact by giving to the backward race "all such private civil rights as it can use to its own benefit." But who is to be the judge? No slaveholder would claim that he did less. It has been said by a wise man of recent times that no one is good enough to be intrusted with the liberty of another. Can one race ever be a fair and impartial judge of the feelings and aspirations of another, and of its ability to utilize civil privileges? Political privilege should not, it is affirmed, be based upon race and blood, but upon some fair test which applies alike to all, although it might exclude the bulk of the backward race.

The subject of social relations is settled by Mr. Bryce in a single sentence: "Good feelings and good manners cannot be imposed by a statute." Among the contingencies which may affect the future relations of the race are mentioned the advance in biological and medical knowledge, and in mechanical appliances, which may be expected to open up new regions to European residence.

The intellectual and moral progress of the backward race is also fraught with great significance for the future. "The difference between them and the advanced races lies not so much in intelligence as in force of will and tenacity of purpose. How far these latter qualities can be developed with a developing intellect is still doubtful, for the future will bring new opportunities." The changes that may take place in the religious world are also supposed to have much determining influence upon the future relations of races. The author states that religious sanction is less strong than the bond of blood, although his arguments and citations persuade the reader to the opposite conclusion. When Jesus was chided for his seeming indifference toward his own kindred, he responded: "Who is my mother and who are my brethren? For whosoever shall do the will of my father which is in heaven, the same is my brother and sister and mother." Religion can command or forbid the mixture of races, and this will be done, as the case of Judaism on the one hand, and of Mohammedanism on the other, clearly show. The superiority of Mohammedanism to Christianity and of the Catholic to the Protestant sect, in their control over the rancour of race, is acknowledged. The author asks: "Can one of these causes be that Christianity achieves less because it aims at more?" Then, answering his own question, he adds: "Christians, of course with many noble exceptions, have failed to rise to the level of the higher teachings, while Moslems have risen to the level of the lower." And yet the teaching of the two religions is identical as respects the treatment of those who are of the same household of faith. If one might so speak, it might be aptly said that in case of the Protestant, he *has* his religion; whereas in the case of the Catholic, and especially the Moslem, his religion *has him*. Therefore we may expect from the latter a closer adherence to the requirements of the cult.

"Conceive," suggests our author, "what a difference it might make if Islam were, within two centuries, to disappear from the earth!" If we may be permitted to indulge the imagination a little further, let us conceive what a difference it might make if within that period some new Martin Luther were to arise who should substitute for the ancient motto about the vital power of personal faith another bearing more directly upon the prevailing apostasy from the teaching of the great head of the church, to wit: "There is neither Greek nor

Jew, circumcision nor uncircumcision, Barbarian nor Scythian, bond nor free; but Christ is all and in all." Suppose, also, that this reformer should be as potent and persuasive over the Christian world as was his Teutonic prototype. Can we not readily see what an effect such a propaganda might have upon the relations of the various peoples and tongues?

Mr. Bryce's final word leaves us balanced between hope and fear, with hope slightly in the ascendancy.

"It is a process which has now entered a critical phase, and we see before us long vistas in which there appear possibilities of an immense increase in the productive powers of earth and man, possibilities also of trouble and strife between races now being brought into closer and more general contact. As always, elements of peril are balanced by elements of hope. The sentiment of race pride, the keenness of race rivalry, have been intensified. But the sense of a common humanity has grown stronger. When we think of the problems which are being raised by the contact of races, clouds seem to hang heavy on the horizon of the future; yet light streams in when we remember that the spirit in which civilized states are preparing to meet those problems is higher and purer than it was, when, four centuries ago, the great outward movement of European peoples began."

KELLY MILLER.

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SOME MUSICAL INTIMACIES.*

Out of an extended musical experience and much browsing in his own extensive musical library, Mr. George P. Upton has written a series of little essays, ten in number, which might very well bear the title of "Musical Intimacies," instead of the "Musical Pastels" chosen for it. One thinks of pastels as misty in outline, not fixed in material, and devoted to light and genial topics not wholly serious and yet never wholly whimsical; and nothing could be further from describing the papers in this interesting book. Mr. Upton is earnest and virile in both his choice of themes and his treatment of them. His pictures are drawn with a firmness and a freedom that suggest the charcoal sketch, rather than the pastel. And so thoroughly informed is he, and so clearly within his own chosen field of knowledge, that his book has more than ordinary promise of becoming a permanent contribution to its class of literature.

In style and treatment the volume is reminiscent of Mr. Upton's earlier work, "Woman in Music," but with the differences that a wider outlook and a broader subject, or series of subjects, permit. His choice is catholic, ranging down to the living present from the initial essay on "Nero the Artist," in which the modern view that sees something more in the Roman emperor than a summing up of all the iniquities finds full expression; as when the story of Nero's fiddling while Rome burned is commented on thus:

"If Nero had been musically inclined at such a time, he would have been the artist, and sung to the accompaniment of his cithara some stirring pean, while stately palaces and temples of the gods were 'in one red burial blent.' . . . Nero's efforts to stay its [the fire's] progress, to alleviate the distress caused by it, and to restore the waste places by building them up more splendidly than before, are of themselves sufficient to acquit him of the charge of incendiarism; but, nevertheless, he will be held responsible through all coming ages for the burning of Rome, as well as for the added indecorum of fiddling on the top of his tower — though there were no 'fiddles' at that time, and though Nero antedated his tower by more than two centuries. But if Nero sang the 'Ruin of Troy' in the midst of the conflagration, it was his last public musical performance, and thus he literally ended his artistic career in a 'blaze of glory.'"

A gossippy account of "The Musical Small-Coals Man," Thomas Britton (1654–1714), follows; and then we are given a sympathetic and liberal interpretation of the religious holdings of Bach, Handel, Haydn, Mozart, and Beethoven, under the title of "Music and Religion." Turning then to our own country, Mr. Upton has more than a few pleasant things to say of "The First American Composer," William Billings of Boston, who first "declared American musical independence" in "The New England Psalm Singer" in October, 1770, his title-page containing the following invitation to the world:

"O, praise the Lord with one consent,
And in this grand design
Let Britain and the Colonies
Unanimously jine."

Mr. Upton goes on to say:

"It is a far cry from the twentieth century back to the days of Billings, but there are still ears to be tickled and composers to tickle them. With all his love of sacred music and his apparent reverential feeling, he was not above paraphrasing a psalm now and then; as, for instance, the 137th, 'By the rivers of Babylon, there we sat down.' When the British forces were camped at Boston and the Continentals at Watertown, he gave musical vent to his feelings with an astonishing production, beginning, 'By the rivers of Watertown we sat down and wept when we remember thee, O Boston.'"

From "The Beggar's Opera," Gay's one triumph and the beginning of "English opera

* MUSICAL PASTELS. By George P. Upton. Illustrated. Chicago: A. C. McClurg & Co.

in all its forms," the book goes back to "The First Opera," written by Ottavio Rinuccini and Jacopo Peri and performed upon the occasion of the marriage of Maria de' Medici to Henry IV. of France, in the year 1600, being the first public performance of any opera. It is characterized thus:

"It was a little band compared with those which accompany opera in the twentieth century. It was a modest array of singers compared with the tenors, baritones, bassos and prime donne of the troupes of today. The music was crude and harsh and monotonous as compared with the scores of the present time; but the beginnings of all this twentieth century operatic magnificence were contained in the music to which Henry IV. and his ungracious queen listened on their wedding day, as the beginnings of the oak are contained in the acorn; and though the full meaning of their great discovery may not have dawned upon Peri, Rinuccini, and their Florentine associates who had worked out the problem together at the Palazzo Corsi, they knew they had created a new dramatic form in music. A little later, Monteverde, the Duke of Mantua's chapel-master, realized the possibilities latent in 'Euridice,' and proceeding upon the lines laid down by Peri, still further developed the form; but to Jacopo Peri belongs the honor of the title, 'Father of the Opera.'"

One of the most amusing chapters in the book is that headed with the Virgilian quotation ending "*Tantœne animis cœlestibus iræ?*" and entitled "Some Musical Controversies." It is finely inclusive, opening with the celebrated quarrel between the Italian and French expositors of the Gregorian chant in the days of Charlemagne, and coming down to Wagner. One of the episodes has its scene in London, when the town was split between the followers of Cuzzoni and of Bordoni, rival *prime donne*. It was of Handel, kept in the hottest of water by the disputatious rivals under his direction, that this classical incident is narrated:

"Upon one occasion Cuzzoni refused to sing an aria in his 'Otho' because it did not suit her. The enraged composer turned upon her and said: 'I know, madame, that you are a very devil; but I will let you see that I am Beelzebub, the prince of the devils.' Suiting the action to the word, he seized her around the waist and threatened to throw her through the window if she did not sing it. Terrified at his rage, she consented, and made a great hit with the aria."

The quarrels between Lully and Rameau and their respective adherents in France in the seventeenth century, of Piccinni and Gluck somewhat later, of Mozart and Rossini later still, and last of Wagner with what was at first the world at large, are entertaining. Few have descended to the expedient by which the enemies of Gluck gave a dinner with an overflow of wine to Mlle. La Guerre, just before she was to appear in the title *rôle* of one of his greatest compositions at its first production, — leading a witty spectator to remark that "She was not *Iphigénia en Tauride*, but *Iphigénia en Champagne*." Yet worse things were said, if not done, concerning Richard Wagner, and the sentences about to be quoted should have a restraining effect upon too acrid critics:

"In England, where Mendelssohn was an idol, the 'Athenæum' pronounced him [Wagner] 'a charlatan,' and his music 'impious, profligate, and nauseating.' The 'Times' spoke of him as a man whom 'it would be a scandal to compare with the men of reputation this country possesses, and whom the most ordinary ballad-writers would shame in the creation of melody, and of whose harmony no English harmonist could be found sufficiently without ears or education to pen such vile things.'"

With the desultoriness which is not the least of the book's many engaging qualities, Mr. Upton takes his readers back to "A Musical Royal Family," the one worthiest the name in history, and surprises more than one widely-read man with the announcement that it was made up of Henry VIII. of England, Anne Boleyn his queen, and the three royal children, Edward, sixth of that name, Mary, and Elizabeth. All were accomplished musicians in a day which culminated, as we are reminded, with "The reign of Elizabeth, . . . the Augustan era of music in England; and its glories have not been surpassed by those of any succeeding age." And what is rightly called "a very pretty story" is told of the Virgin Queen when she was still a virgin princess.

"During Mary's reign she had little opportunity for amusement. She was sometimes suffered to walk in the palace garden at Woodstock. Upon one of these occasions she heard a milkmaid singing cheerily, and wished she were one, for 'her case is better and her life is merrier.' May not Shakespeare have had this story in mind when writing Henry the Sixth's battle soliloquy:

"'O God! methinks it were a happy life,
To be no better than a homely swain;
To sit upon a hill, as I do now,
To carve out dials quaintly, point by point,
Thereby to see the minutes how they run.'"

"Bullfinch and Nightingale," the names of the two songsters having been applied to two collections of ballads and their music, one British and the other American, affords the commentator an opportunity to give a little history of English balladry from the musical rather than the literary point of view, his own copy of "The Bullfinch" having been the property of Dorothy Wordsworth. Passing from the "Chloes, Florindas, and Daphnes" of the English to the "Nannies, Peggies, and Emmas" of the American book, one alights

upon a chorus which makes him long for the verses.

> "Five hundred fops, with shrugs and hops,
> And leers, and smiles and smirkings,
> Most willing she would leave for me—
> Oh! what a Peggy Perkins."

The volume closes with a consideration of "The Man Beethoven," an admirable summary of a great career, equally removed from adulation and acidulation. There is a *précis* from the great master's diary concerning domestic servants which has a curiously familiar ring; and one may have a choice of descriptions of the manner of the man.

> "Schlosser, a friend, says: 'A student of human nature could tell at a glance that he was in the presence of a genius. Beethoven's gait was firm; a peculiar expression lingered round his lips; the eyes shone with extraordinary depth of sentiment, and majestic creative power sat enthroned upon his forehead.' Frau von Bernhard, an acquaintance, who met him in Vienna, on the other hand, says: 'He is short and insignificant looking, with a red face. His general bearing shows no signs of culture, and his behavior is very unmannerly. He is very proud.'"

Mr. Upton corrects the statement made in his "Woman in Music," where he held that Beethoven's beloved was the Countess Guicciardi, by saying, "More recent investigations have established beyond much doubt that the [love] letters were addressed to the Countess Teresa von Brunswick."

The book is most suitably illustrated by reproductions of old plates, many of them portraits of the celebrities mentioned; and it is admirably printed on good paper, and fittingly bound. But one question must remain in the reader's mind as he comes to the end of the volume: When Mr. Upton can write so acceptably, why does he write so little?

WALLACE RICE.

A BIBLIOGRAPHY OF AMERICAN HISTORY.*

For ten years Mr. George Iles has been advocating, before the American Library Association and elsewhere, a plan for a systematic appraisal of all literature by specialists in its various departments. The plan requires that competent critics shall provide for all available books a sort of museum description, which shall indicate their strong and weak points and sum up their general value, in order that the librarian may have at hand a convenient guide to assist him in purchasing books and answering questions and that the public may in their reading have some means of distinguishing the wheat from the chaff.

Manifestly so comprehensive a plan can be executed only in sections. After some preliminary experiments, Mr. Iles made his first attempt to cover systematically a distinct field of literature by editing some five years ago "An Annotated Bibliography of Fine Art" prepared by Mr. Russell Sturgis and Mr. Henry E. Krehbiel. Subsequently, in order to cover a larger field and reach a wider circle of readers, he very generously gave the American Library Association $10,000 to meet the expense of compiling a bibliography of American history. The general editorship of the work was undertaken without compensation by Mr. J. N. Larned of the Buffalo Public Library. Mr. Larned associated with himself some forty assistants, most of whom are well known as teachers or students in this particular field. The result of their labors is the recently-published "Literature of American History," which presents an annotated list of some four thousand titles and comes down to the year 1900. In order to keep up with current literature, it is intended to issue periodically supplements which shall cover all later publications.

In view of the multiplicity of books and the rapid growth of public libraries, there can be little question of the value of the plan. Where the doctors disagree, as they are bound to in many cases, one opinion may be more misleading than no opinion at all; but notwithstanding this drawback, the advantages of the plan greatly outweigh the objections to it. Judgment of the work must therefore turn upon the success with which the plan has been executed.

The problem of classification is for the most part well solved, but it was a mistake to group state histories by sections rather than by states. Certain books treating of sections as a whole had to be grouped together; but it is confusing, in looking for the histories of one state, to find them mixed with the histories of a dozen others. The inequality of the annotations furnishes the most evident ground for criticism. Many of them are models of condensed and accurate statement, others are less satisfactory, while some are altogether inadequate. A considerable proportion consist of extracts from reviews in THE DIAL, The Nation, The Atlantic Monthly, The American Historical Review, and other similar sources; these notes are

*THE LITERATURE OF AMERICAN HISTORY. A Bibliographical Guide. Edited for the American Library Association by J. N. Larned. Boston: Houghton, Mifflin & Co.

commonly unsatisfactory, not through any fault of the reviews but because, by taking a part from the whole, the effect of the whole is lost. In the case of recent books it would have been well to have added an appropriate note containing references to various reviews, in order that the reader might compare conflicting criticisms and form his own conclusions.

Mr. Larned modestly admits that he is not a specialist in American history and that he lacks the qualifications requisite for the supervision of bibliographical work in it. Under these circumstances, we would have expected him to assign each section to a competent specialist in that section, in order that the notes might be made up in groups. To some extent this has been done, and always to advantage. If the entire work had been more thoroughly organized in this way there would have been greater uniformity. As it is, the notes of most of the contributors are more or less scattered over the whole field, with a resulting incongruity that would not have occurred under more systematic treatment. Take for example the page devoted to John Brown: the notes are either written by different hands or drawn from reviews, so that there is uniformity neither in the treatment nor in the point of view.

The editor forestalls criticism in regard to selection and completeness by saying that the work is "intended to be neither an exhaustive bibliography of American history, nor a mere selection of the best books in that department of literature. . . . The selective aim in its preparation has been to embrace the books of every character, good, bad, and indifferent, concerning which it seems important that readers of various classes should be told what their merit or demerit is." That there should be some omissions and some slips in so comprehensive a work was unavoidable. For books of collected essays, like Chamberlain's "John Adams," a table of contents should have been given. So useful an introduction as Ruge's "Entwickelung der Kartographie von Amerika," and so monumental a work as Nordenskiöld's "Facsimile Atlas," should have been included. Reference is made to the abstract of Gen. G. K. Warren's memoir in Wheeler's Survey, but not to the complete memoir in the Pacific Railroad Survey nor to the latter Survey. The reader is advised to compare Reddaway's "Monroe Doctrine" with De Beaumarchais, but the latter is not listed. Watson's "Adventures of a Blockade Runner" suggests Taylor's "Running the Blockade" which is important because its author was the principal organizer of the blockade-running fleet. Why Olmsted's "Texas" and "Back Country" should not be given the same recognition as his "Seaboard Slave States," or a single appraisal be given to the series, is not apparent. The "Colonial Tracts" reprinted from Force's collection by Mr. G. P. Humphrey, are listed as if edited by Peter Force in person. There is some duplication: Lummis's "Spanish Pioneers" and Bandelier's "Gilded Man" are both twice listed and appraised.

But notwithstanding some inequality and occasional inaccuracy, the work as a whole will be indispensable to librarians and useful to all teachers of American history.

F. H. Hodder.

Briefs on New Books.

18th century Scotch men of letters.

Mr. Henry Grey Graham, the author of "The Social Life of Scotland in the Eighteenth Century," has proceeded from the general to the particular in his handsome new octavo, "Scottish Men of Letters in the Eighteenth Century" (Macmillan). That is to say, those who appeared in the earlier work incidentally, and only as indicating general tendencies in the great social body, are now brought into the foreground, and the social life of the people is allowed to appear no more distinctly than a background distantly removed. The scene is almost always Edinburgh, for those of the Scotch nation who had any brains to sell came thither as to their sole market, and, once there, returned to it as to home from whatsoever place they might have found for sojourn in England or France. The volume opens with an account of the dawn of Scotch literature in the modern sense of the word, the coming of Allan Ramsey being practically coincident with the beginning of the century. This worthy divides the first chapter with Hamilton of Bangour and Robert Blair. Early philosophers, college professors, literary judges, Adam Smith the economist, Boswell, Beattie, Smollett and his countrymen in England, the women balladists, the writers of songs of the sterner sex, may be said to lead up to Robert Burns, whose checkered career is told with real sympathy and comprehension. Henry Mackenzie and Dugald Stewart close the account. Authentic portraits accompany every biography, but these do not lend the value to the work which Mr. Graham's nice sense of interpretation by anecdote does, every page being animated by something at once individually characteristic and wholly and generally

human. As a result of these plums scattered liberally through diction of more than usual distinction, the book is readable throughout, and most valuable.

Chronicles of an old royal palace.

The Palace of Whitehall stood in the city of Westminster, between what is now St. James's Park and the Thames, a little south of Charing Cross. The site was in the possession of Hubert (or Hugo) de Burgh, in the middle of the thirteenth century, and was subsequently annexed by the Archbishop of York to his see. Thirty Archbishops in succession held it, the last being Cardinal Woolsey. It was all this while known as York House. Upon the fall of Woolsey, Henry VIII. seized it, and about that time the name was changed to Whitehall, which seems to have originated in much the same way as our name for the official residence of our chief magistrate. Whitehall continued to be a royal residence until the time of the disastrous fire therein in 1698. During the two and a half centuries that it was thus used, it was the scene of many historic episodes of deep interest, not the least important of them being the execution of Charles I.; while the architectural vicissitudes to which the site has been subjected from the middle of the thirteenth century to the present time are of especial interest to the historian, the antiquary, and the lover of Old London. The Banqueting Hall, built by Inigo Jones early in the seventeenth century, is all that remains of what was once the Royal Palace of Whitehall. Edgar Sheppard, D.D., being "Sub-Dean of H. M. Chapels Royal and Sub-Almoner to the King," as well as "author of 'Memorials of St. James's Palace'," has had extraordinary facilities for collating the materials and for telling in full the story of the exceedingly interesting site and the buildings that have occupied it. This he has done in "The Old Royal Palace of Whitehall" (Longmans), a royal octavo, sumptuous in style as befits a volume that is "Dedicated by gracious permission to His Majesty the King," and embellished with six photogravures (five of them portraits), and thirty-three other illustrations. Some of the latter are of especial interest, as they present views of the buildings occupying the site in the seventeenth, eighteenth, and nineteenth centuries, with an admirable ground-plan, and copies of designs furnished by Inigo Jones for a palace that was to cover an area of 1152 by 874 feet, and eclipse the Vatican, the Lateran, and the Escurial, — a palace of which the Banqueting Hall was only a detail.

Booker Washington on character building.

Mr. Booker T. Washington's new volume entitled "Character Building" (Doubleday) is a collection of chapel addresses delivered by Mr. Washington to the students of Tuskegee Institute. The subject-matter consists of a discussion of such homely virtues and duties as cheerfulness, helpfulness, simplicity, earnestness, cleanliness, and honesty, in some of their neglected applications to every-day life. An almost severe simplicity and directness of style gives an unsophisticated charm to these homely exhortations. There is no hint of affectation or of pedantry. Though Mr. Washington puts none of his criticisms of the negro in sugar-coated rhetoric, no taint of cynicism nor suggestion of conscious superiority appears. If it be objected that his messages lack originality, it is enough to say that the principal of Tuskegee has here a higher motive than the desire to be original. He is striving to uplift his race. "That is never too often repeated which is not sufficiently learned." Some readers may be surprised that these chapel addresses are not more directly religious. While it is true that the self-conscious type of Christian experience is not exploited, still it should be remembered that no one could fulfil the ideals so enthusiastically offered in this volume without becoming deeply religious. A sane optimism pervades every address. The negro is far enough from ideal manhood, but it is presented as something not beyond his possibilities. A noble character challenges strenuous endeavor. These helpful and cheering exhortations are incalculably more valuable to the colored people than any pious pratings. The charm of Mr. Washington's earlier work, "Up from Slavery," is of course not to be found in the present volume. In that unique autobiography, prosaic maxims and hackneyed precepts are illuminated by the author's successful career; and this interplay of personal experience and homely precept gave a subtle charm to the autobiography which "Character Building" of course does not enjoy. But the same virtues rejuvenated in "Up from Slavery" are in these addresses rescued from dulness by a directness of speech and an aptness of illustration which admirably suit their character and purpose. The volume is to be recommended to all those who desire to become better acquainted with the character and methods of the principal of Tuskegee, as well as to all those who are wise enough to seek new incentives in the building of character.

The making of the American army officer.

After an intimate acquaintance with the regular army of the United States, gained by service in Cuba and the Philippines as a war correspondent, Mr. H. Irving Hancock made a visit of several months' duration at the national military academy, and his instructive book on "Life at West Point" (Putnam) is the result. The sub-title explains the character of the work in declaring its purpose to be to describe "The Making of the American Army Officer, his Studies, Discipline, and Amusements," and a semi-official character is given it by a brief commendatory introduction by Colonel Albert L. Mills, U. S. A., superintendent of the academy. The book is voluminously illustrated from photographs, and no better account of the actualities of life at West Point could have been devised. Two reflections come to the reader: First, the enormous amount of work, both physical

and mental, which their teachers get out of the cadets; and, secondly, the care taken at every step of their education to give them aristocratic, as distinguished from democratic, ideals. In the former particular, it would seem to be hard work and insistent compulsion, rather than any novelty or modernness of method, that produce such results; in the latter, it appears that a majority of the cadets are the sons of humble parents, who are converted into "officers and gentlemen" in the course of four years — no bad argument for democracy, after all.

A chronicle of the wanderer.

Now that the holiday-makers are all at home or returning, it is a time for open-air books. Surely we do not need such in Spring, for then our spirit leaps at the hint alone of sea or mountains; nor in summer, for no one in the company of Nature wants to read of Nature; nor even in winter, for the pleasant chimney-corner is certainly warm and satisfying, — and why jar upon good comfort? No, the time to read such a book as "The Winding Road" (Holt) is now, when the reading is touched with the charm of gentle melancholy. There are many who love the out-door world: Some are hunters or fishermen; some, artists or scientists; some, lovers; some, idlers. But there are also the wanderers who love the great without-walls because of its freedom. They are not to be constrained, even by the barbaric power of rod or gun; nor do they love Nature either to imitate or know. They have simply the out-door feeling in them. Other things they often do,—hunt, fish, love, paint, know, idle: all of these things they may do, but they would be what they are did they not. Such was Jasper of our present tale; and it was the wandering instinct that gave charm to his life with Phenice, who left the farm to follow him, and that in the end gave tragedy. Miss Godfrey's book is full of the gypsy spirit, full of charm for those who have but a little of such a hectic in the blood. We could certainly find some fault with it as a novel, — but we shall not, for it is rather as a bit of the epic-cycle of the open road that we have read it, and as such all lovers of the winding way will find it worthy a place beside what would be the classics of the wanderers, if it were not too much of a bother to carry books, even good ones, when one has once left the town behind.

British raillery at the land of Scots.

Those who are familiar with the opinion which most of the inhabitants of continental Europe have of the British as a whole will read with unholy joy Mr. T. W. H. Crosland's indictment of the northern half of Britain contained in "The Unspeakable Scot" (Putnam). For he has prepared an indictment against the Scottish nation, living and dead, and all that Scotland holds dear in everything except religion, which most of those who do not like England will regard as an attempt to shift a burden from her own shoulders upon those of the sister kingdom. Mr. Crosland has convinced himself that the reason for the present domination of the Scotchman in imperial affairs is due to no positive merit on his part, but only to the preoccupation and lethargy of the real Englishman. If this were true, it must still appear that the worse the case is made for Scotland the more profound the reflection cast upon England. But the book is not one to be taken too seriously at any point. It succeeds in making out its case by irony at the expense of the enthusiasts, so far as it makes any case at all. The Scottish love for Robert Burns, which is quite as extreme as the Englishman's reverence for Shakespeare, is easily brought to ridicule by selecting some of the most obnoxious of Burns's rhymes for quotation, — much as Mr. Swinburne sought to moderate a too inclusive worship of Shakespeare by a similar device. Americans, accustomed through several generations to see foreigners of all sorts in positions of power, have lost the provincial attitude toward those of another nation which makes Mr. Crosland's book possible. Perhaps "parochial" is even a better word than "provincial" here.

Thwaites's life of Marquette.

Probably no one is better qualified than Mr. R. G. Thwaites to undertake a biography of Father Marquette, the Jesuit explorer of the Mississippi. For after all is brought together that may be, we are almost absolutely dependent for our knowledge on the "Jesuit Relations," in editing which Mr. Thwaites has deserved so well of patriotic Americans concerned for the minutest details of their country's history. However treated, the life of an early American missionary cannot fail to be interesting; and this biography has the advantage of all of its kind. Yet on the whole, aside from the exploring voyages on the Mississippi and its tributaries, it is a simple, uneventful life, and considerable effort was necessary to fill out the 250 pages assigned by the standard of "Appletons' Historic Lives Series," to which the volume belongs. This effort becomes quite obvious when the author, despite the paucity of knowledge regarding Marquette's youth and family circumstances, recites the historical vicissitudes of his native city of Laon from the Roman times down. It is felt also in the large space given to imaginary details of voyages and the considerable extracts from accounts of general missionary life. Subtract these, and what remains would not be much more in bulk than the biographies of Sparks and Shea. Nevertheless, it is worth while to have this life in the honest and simple relation of one who knows at least all that is worth knowing on the subject.

A charming biography of William Black.

Few novelists have been more fortunate in their biographers than the late William Black with Sir Wemyss Reid. The pleasant volume bearing simply the name "William Black, Novelist: A Biography" (Harper) is a most interesting recital of a fortunate career, in which honest work and marked abilities won their full recognition during the writer's own

lifetime, to leave an impression of mellowness and contentment rare in the annals of literature. Mr. Black had many friends (among whom his biographer was one of the nearest), and although he passed away just at the close of his fifty-seventh year, having been long an invalid, these made even his last hours far more happy than the best of some men's entire lives. Naturally, writing about such a personality, so circumstanced, the present biographer had a congenial and pious task in hand; and he has discharged it with full sympathy and understanding. Many letters of the novelist enliven his pages,—for Black was quite as much a master of correspondence as of fiction; and these are supplemented by many delightful letters in return from the best-known men of his day. An excellent likeness of Black serves for frontispiece, and a complete index rounds out a book which can be studied by the writers of the coming generation with pleasure and profit, while it serves to bring many delightful things to the minds of their elders.

BRIEFER MENTION.

In one of the daintiest of volumes, published in this country by the Messrs. Putnam, an unnamed editor has collected with taste and discrimination something like four score "Songs of England's Glory." Most of the old favorites are here, and also a number of modern pieces less familiarly known, but deserving of places in such a collection. We regret the omission of Mr. Swinburne's ode on the defeat of the Armada, which is worth a hundred of the two Armada poems included, but perhaps copyright reasons stood in the way.

Mr. Horace White's "Money and Banking," which was first published seven years ago, has been issued in a second edition by Messrs. Ginn & Co. Considerable alterations have been made in the text, which no longer needs to be as controversial as when "free silver" was an actual political menace to our institutions, and the work in its present form is expressly rearranged as a teaching manual, being provided for that purpose with summaries and lists of authorities. There are several new chapters, and the work is distinctly more valuable than it was in its earlier form. The student of American monetary affairs can find no more interesting and competent guide to the subject than is offered by this admirable volume.

Mr. George P. Upton's musical handbooks have long been valued by the concert-goer and the lover of opera. They furnish in compact and reliable form just the information needed by the average non-musical person who wants to know enough about the work to which he is listening to take an intelligent interest in the performance. The remarkable vogue of comic opera during recent years has prompted Mr. Upton to add "The Standard Light Operas" (McClurg) to his well-known series. Brief descriptions are given of about seventy works, ranging all the way down from "Mignon" to "King Dodo," and from the operas of Bellini and Donizetti to those of Mr. Reginald de Koven and Mr. Leslie Stuart. Offenbach and Lecocq are here (would that we might hear them now and then!) and Auber and Suppé and Wallace. The entire series of Gilbert and Sullivan productions is also included.

NOTES.

Dr. Charles McMurry has prepared a "Teacher's Manual of Geography" to accompany the series of geographical text-books of which, in conjunction with Professor Tarr, he is the author. The Macmillan Co. are the publishers.

Messrs. D. C. Heath & Co. have published "An English-German Conversation Book," the work of Professors Gustav Krüger and C. Alphonso Smith. The subject-matter of the conversations is highly practical, relating largely to matters of travel and education.

"A College Manual of Rhetoric," by Dr. James Sears Baldwin, is a recent publication of Messrs. Longmans, Green, & Co. As the title indicates, the work is for advanced students, and is provided with abundant material for the exercise of the student mind in the various forms of analysis and composition.

Messrs. Houghton, Mifflin & Co. have published, in their "Riverside Literature Series," Miss Florence Holbrook's dramatization of "Hiawatha," an arrangement of the text for the use of school-children which ought to prove the basis for an instructive and interesting form of entertainment. There are pictures, musical numbers, and full directions for the performance.

The title and author of the new romance dealing with the careers of Lewis and Clark, to be issued next month by Messrs. A. C. McClurg & Co., are now definitely announced. The book will be called "The Conquest: The True Story of Lewis and Clark," and the author is Mrs. Eva Emery Dye, well-known through her previous volume on "McLoughlin and Old Oregon."

An important series of monographs on "The Historic Highways of America," prepared by Mr. Archer Butler Hulbert, is announced by the Arthur H. Clark Co. of Cleveland. There will be sixteen volumes in all, dealing collectively with the history of America as portrayed in the evolution of its highways of war, commerce, and social expansion. The enterprise should fill an important and hitherto unoccupied place in American historical literature.

Two more preprints from the Decennial Publications of the University of Chicago have reached our table. Like the issues previously noted, these monographs are included in the quarto series. They are "The Treatment of Nature in the Works of Nikolaus Lenau," by Professor Camillo von Klenze, and "The Physical Characteristics of the Indians of Southern Mexico," by Professor Frederick Starr. The latter work has many illustrations in the form of portrait representations of the types described.

Having completed five semi-annual volumes in its first form, "The International Monthly," edited by Mr. Frederick A. Richardson, now becomes "The International Quarterly." The September issue, just published, presents a dignified appearance, with its 214 large pages, and its even dozen of elaborate essays, supplemented by Mr. Bishop's quarterly chronicle of current affairs. Attractive as was the early form of this review, it seems to us that the new one is in better accord with the serious character of the articles that Mr. Richardson, with the aid of his advisory board, has been securing from the very start of his enterprise. More clearly than ever before, this periodical asserts its position as the most important organ of contemporary thought that we now have, and becomes more than ever indispensable to the general reader of cultivated interests.

Announcements of Fall Publications

The following announcements of Fall publications were received too late for inclusion in the regular classified list contained in our last issue.

R. H. Russell.

Pictures of Romance and Wonder, by Sir Edward Burne-Jones, $5. net.—The Social Ladder, drawings by C. D. Gibson, $5. net.—The New Remington Book, drawings by Frederic Remington, text by Owen Wister, $5. net.—Ad Astra, selections from the Divine Comedy, edited and illustrated by Margaret Armstrong, $5.—World Pictures, drawings in color, etc., by Mortimer Menpes, text by Dorothy Menpes, $5. net.—The Doom of King Acrisius, by William Morris, illus. by Burne-Jones, with introduction by Fitz Roy Carrington, $2.75 net.—The Song of Songs, illus. by Burne-Jones, with introduction by Fitz Roy Carrington, $2.50 net.—Birds of God, 18 photogravures after the old masters, by Jeannette B. Radcliffe-Whitehead, text by Ralph Radcliffe-Whitehead, $3.—Tales of the Spinner, trans. from the French of Jerome Doucet, illus. in color, etc., by A. Garth Jones, $5. net.—The History of Over Sea, by William Morris, illus. by Louis Rhead, $1.50 net.—St. George and the Dragon, illus. by Burne-Jones, $1.60 net.—A Phenomenal Fauna, by Carolyn Wells, illus. in color by Oliver Herford, $1.20 net.—A Garden of Girls, 12 drawings by Florence England Nosworthy, $1. net.—American Artists' Portfolio, 12 drawings in color, $1.50.—Perseus and Andromeda, by Richard Le Gallienne, illus. from old prints, $1.40 net.—A Century of Sonnets, edited by Mrs. S. B. Herrick, $2.60 net.—The Queen's Rosary, by Alice D. Van Cleve, $1.20 net.—Plantation Bird Legends, by Eli Sheppard, illus., $1.60 net.—Flowers from Persian Gardens, compiled by Edward S. Holden, $1.25.—Songs and Sonnets by Richard Lovelace, edited by Fitz Roy Carrington, illus. in color, etc., $1.—Abeniki Caldwell, by Carolyn Wells, illus., $1.50.—Her Majesty the King, by James Jeffrey Roche, illus., $1.50.—Little Italy, a tragedy in one act, by Horace B. Fry, with portrait, $1. net.—Ah, What Riddles These Women Be! a dramatic poem, by William Young, $1.—François Villon, an appreciation, by Justin Huntly McCarthy, 50 cts.—Sarah Bernhardt, a pictorial souvenir, text by A. Gallus, 50 cts.—Emma Calvé, a pictorial souvenir, text by A. Gallus, $1.50.—Children of Our Town, by Carolyn Wells, illus. in color by M. H. Squire and E. Mars, $4.20 net.—The Adventures of Ulysses, by Charles Lamb, illus. in color by M. H. Squire and E. Mars, $2.50.—Where the Wind Blows, by Katharine Pyle, illus. in color by Bertha Corson Day, $2.50 net.—Romance of Cinderella, by Ella M. Boult, illus. in color by Beatrice Stevens, $2.40 net.—The Tiger and the Insect, by John Habberton, illus. by Walter Russell, $1.20 net.—Mr. Sun and Mrs. Moon, by Richard Le Gallienne, illus., $1.60 net. The Baby's Baedeker, by Col. D. Streamer, illus., $1.20 net.—The Adventures of Admiral Frog, by John W. Harrington, illus. in color, $1.40 net.—The Animals at the Fair, verses and pictures in color by E. Warde Blaisdell, $1.40 net.—The Lollipops, verses and pictures by Olive M. Long, 50 cts. net.—Calendars for 1903, comprising: Christy Calendar, 7 drawings in color by H. C. Christy, $2.50; Hunting Calendar, drawings by Richard Newton, Jr., $2.50; Animal Calendar, 12 drawings in color by William Nicholson, $1.25; Bird Calendar, drawings in color by H. H. Bennett, $1.50; New Maude Adams Calendar, $1.50; Kemble's Coons Calendar, drawings by E. W. Kemble, $1.50; American Girls' Calendar, 7 photogravures by T. M. Pierce, $3.50; American Athletic Girls' Calendar, 7 drawings by T. M. Pierce, $5.; London Types Calendar, 12 colored prints by William Nicholson, $1.50; Animal Football Calendar, 12 drawings in colors by J. J. Mora and E. B. Bird, $2.; Penfield Desk Calendar, drawings by Edward Penfield, $1.

The Grafton Press.

The Worth of Words, by Dr. Raley Husted Bell, with introduction by Dr. William Colby Cooper, $1.50 net.—Some By-Ways of California, by Charles Franklin Carter, $1.25 net.—The Wife of Bath's Tale, by Geoffrey Chaucer, with decorations by William Cushing Bamburgh, limited edition, $10.; special edition on hand-made paper, hand illuminated, $35.—The Senator's Sweetheart, by Alice Rosseter, with introduction by Mrs. Cushman K. Davis, illus., $1.50 net.—Love Songs and Other Poems, by Owen Innsly, $1. net.—The Song of the Wedding Bells, by William Bonnie Ockhame, $1. net.

Topics in Leading Periodicals.

October, 1902.

Amana, Religious Community of. R. T. Ely. *Harper.*
America, Mistress of Seas. R. P. Hobson. *No. American.*
Americans, Foreign Flattery of. *World's Work.*
Americans in the Raw. Edward Lowry. *World's Work.*
Arithmetic, A Test in. J. M. Rice. *Forum.*
Army Staff, A General. W. H. Carter. *North American.*
Arnold, Matthew, New Book on. W. P. Trent. *Forum.*
Art Effort in British Cities. C. M. Robinson. *Harper.*
Art in Public Works. Sylvester Baxter. *Century.*
Asoka, Ordination of. Mrs. Everard Cotes. *Harper.*
Associations Law in France. W. Littlefield. *No. American.*
Athletics, Intercollegiate. Ira N. Hollis. *Atlantic.*
Balfour and his Opportunities. Gilbert Parker. *No. Amer.*
Cages, The Quest for. Roger Riordan. *Century.*
Camera, The Artist and the. Alexander Black. *Century.*
Cardiff Giant, The. Andrew D. White. *Century.*
Carnegie, Andrew. Hamilton W. Mabie. *Century.*
City Life, Horrors of. Thomas Dixon, Jr. *World's Work.*
Coal Miner, Life of a. John McDowell. *World's Work.*
Commercialism. Edward Atkinson. *Atlantic.*
Democracy and the Church. Vida D. Scudder. *Atlantic.*
Denmark and the Treaty. Gertrude Atherton. *No. Amer.*
Dowie, Analyzed and Classified. J. M. Buckley. *Century.*
Dowie, John Alexander. John Swain. *Century.*
Dream, A, or What? Jacob A. Riis. *Century.*
Eggleston, Edward. Rossiter Johnson. *Review of Reviews.*
Electricity, Newest Definitions of. Carl Snyder. *Harper.*
Evidence, Expert. John Woodward. *North American.*
Fiction, World's, for a Year. Talcott Williams. *Rev. of Revs.*
Fire-Fighting, Modern. P. G. Hubert, Jr. *Scribner.*
Friars, Work of the. Stephen Bonsal. *North American.*
Gardens and Garden Craft. Francis Duncan. *Atlantic.*
German Soldier in U. S. Wars. J. G. Rosengarten. *Lippincott.*
Greenhouse, The Home. E. E. Rexford. *Lippincott.*
Harte, Bret, Some Letters of. *Harper.*
Humor, Sense of, in Children. Katherine Chandler. *Century.*
Industry, Labor Union Restriction of. *World's Work.*
Japanese Painters, Two. Adachi Kinnosuke. *Atlantic.*
Knickerbocker Era of Letters. G. E. Woodberry. *Harper.*
Life and Disease, Modern. F. M. Crandall. *World's Work.*
"Light Cure" at Copenhagen. *Review of Reviews.*
Local Option, A Study of. Frank Foxcroft. *Atlantic.*
London Model Tenements. W. A. Wyckoff. *Scribner.*
Meredith, George. Harriet Waters Preston. *Atlantic.*
Montaigne. H. D. Sedgwick, Jr. *Atlantic.*
Monte Carlo. André Castaigne. *Harper.*
Negro Business League. B. T. Washington. *World's Work.*
New York's Subway, Building. Arthur Ruhl. *Century.*
Novelist, Moral Hesitations of the Edith Brown. *Atlantic.*
Philippine Constabulary, The. J. W. Jenks. *Rev of Reviews.*
Photography, Modern Pictorial. Alfred Stieglitz. *Century.*
Plant Battles. John J. Ward. *Harper.*
Pleasure Grounds, Our Public. M. O. Stone. *Rev. of Reviews.*
Poets, American, Recollections of. Wyatt Eaton. *Century.*
Politics and Jurisprudence, An Ideal School of. *No. Amer.*
Rolling Stones. Eliot Gregory. *Century.*
Russia. Herbert H. D. Pierce. *Atlantic.*
Russia, Political Situation in. I. A. Hourwich. *Forum.*
Sex, Mechanical Development of. S. L. Schenck. *No. Am.*
Skyscrapers, Limitations to the Production of. *Atlantic.*
Social Conditions and Business Success. *North American.*
South Africa, By Coach through. J. W. Davies. *Lippincott.*
South and her History. D. Y. Thomas. *Review of Reviews.*
Steamships, Ocean. Lawrence Perry. *World's Work.*
Suffrage Restriction in South. C. H. Poe. *North American.*
United States Public Debt. O. P. Austin. *No. American.*
Venice, Artist Life in. Harper Pennington. *Century.*
Virchow, Rudolf. Oswald G. Villard. *Review of Reviews.*
Virchow the Teacher. H. S. Williams. *Review of Reviews.*
Wage, Fixed,—is it Just. George Maxwell. *World's Work.*
Ward, J. Q. A., Sculptor. Russell Sturgis. *Scribner.*
White, Andrew D. Charles H. Hull. *World's Work.*
Yeats, W. B., Later Work of. Fiona Macleod. *No. Amer.*

List of New Books.

[*The following list, containing 160 titles, includes books received by* The Dial *since its issue of Sept. 1.*]

HISTORY.

New France and New England. By John Fiske. With maps, 12mo, pp. 378. Houghton, Mifflin & Co. $1.65 *net.*

The Times History of the War in South Africa, 1899-1902. Edited by L. S. Amery. Vol. II., illus. in photogravure, 8vo, gilt top, uncut, pp. 467. Charles Scribner's Sons. (Sold only in sets of 6 vols. at $30. *net.*)

The Story of Verona. By Alethea Wiel; illus. by Nelly Erichsen and Helen M. James. 16mo, gilt top, uncut, pp. 314. "Mediæval Towns." Macmillan Co. $2.

BIOGRAPHY.

Nathaniel Hawthorne. By George E. Woodberry. With photogravure portrait, 16mo, gilt top, pp. 302. "American Men of Letters." Houghton, Mifflin & Co. $1.10 *net.*

Life and Letters of H. Taine, 1828-1852. Trans. from the French by Mrs. R. L. Devonshire. 12mo, gilt top, uncut, pp. 313. E. P. Dutton & Co. $2. *net.*

Recollections of a Long Life: An Autobiography. By Theodore Ledyard Cuyler, D. D. With portrait, 12mo, gilt top, uncut, pp. 356. Baker & Taylor Co. $1.50 *net.*

Life of Theodore Roosevelt, Twenty-fifth President of the United States. By Murat Halstead. Illus., large 8vo, pp. 391. Saalfield Publishing Co. $2.50.

The Founder of Mormonism: A Psychological Study of Joseph Smith, Jr. By I. Woodbridge Riley; with introductory Preface by Professor George Trumbull Ladd. 12mo, pp. 446. Dodd, Mead & Co. $1.50 *net.*

The Story of a Strange Career: Being the Autobiography of a Convict. An authentic document. Edited by Stanley Waterloo. 12mo, pp. 362. D. Appleton & Co. $1.20 *net.*

Colonel John Gunby of the Maryland Line: Being Some Account of his Contribution to American Liberty. By A. A. Gunby. Illus., 12mo, pp. 136. Robert Clarke Co. $1. *net.*

GENERAL LITERATURE.

The Guardian of Marie Antoinette: Letters from the Comte de Mercy-Argenteau, Austrian Ambassador to the Court of Versailles, to Marie Thérèse, Empress of Austria, 1770-1780. Edited by Lilian C. Smythe. In 2 vols., illus. in photogravure, etc., large 8vo, gilt tops, uncut. Dodd, Mead & Co. $6.50 *net.*

The Mid-Eighteenth Century. By G. H. Millar. 12mo, uncut, pp. 387. "Periods of European Literature." Charles Scribner's Sons. $1.50 *net.*

Dante and the Animal Kingdom. By Richard Thayer Holbrook, Ph.D. Illus. in color, etc., 12mo, uncut, pp. 376. Macmillan Co. $2. *net.*

Letters of Hugh Earl Percy, from Boston and New York, 1774-1776. Edited by Charles Knowles Bolton. With photogravure portrait, large 8vo, uncut, pp. 88. Boston: Charles E. Goodspeed. $4. *net.*

Hawthorne's First Diary; with an Account of its Discovery and Loss. By Samuel T. Pickard. Illus., 16mo, gilt top, pp. 115. Houghton, Mifflin & Co. $1.

The Defendant. By G. K. Chesterton. 12mo, uncut, pp. 131. Dodd, Mead & Co. $1.25 *net.*

Seen by the Spectator: Being a Selection of Rambling Papers First Printed in The Outlook, under the Title "The Spectator." 12mo, pp. 262. New York: The Outlook Co. $1. *net.*

Help and Good Cheer. By Rev. Theodore L. Cuyler. 12mo, gilt top, uncut, pp. 170. Baker & Taylor Co. $1. *net.*

Aspects of Fiction, and Other Ventures in Criticism. By Brander Matthews. Third edition, enlarged; 12mo, gilt top, pp. 297. Charles Scribner's Sons. $1.25 *net.*

Four Addresses. By Henry Lee Higginson. With photogravure portraits, 12mo, uncut, pp. 107. Boston: D. B. Updike. 75 cts. *net.*

Literary Boston of To-Day. By Helen M. Winslow. With portraits, 16mo, gilt top, uncut, pp. 444. "Little Pilgrimages Series." L. C. Page & Co. $1.20 *net.*

The Message of Man: A Book of Ethical Scriptures. Gathered from many sources and arranged by Stanton Coit, Ph.D. Third edition; with photogravure frontispiece, 24mo, gilt top, pp. 340. Macmillan Co. 75 cts.

Catch Words of Cheer. Compiled by Sara A. Hubbard. 18mo, gilt top, uncut. A. C. McClurg & Co. 80 cts. *net.*

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EMILE ZOLA.

Had Emile Zola died ten years ago, the verdict of criticism upon his work would have been substantially different from what it must be to-day. A false theory of art, applied to his material with amazing industry but perverse ingenuity, would have been the formula for the summing up of his remarkable activity, and little could have been urged in behalf of his claims to literary immortality. He would have stood as an awful example of doctrinaire method and of the dangers of excessive photographic realism. That he was a close observer of life could not have been denied, and that the accumulation of unimportant detail characteristic of his writing had a certain bludgeon-like power in its assault upon his readers would have been freely admitted; but it would have been difficult to escape the conclusion that all this energy had been essentially misdirected, and that all the mass of the Rougon-Macquart chronicles had little of the penetrating and enduring quality that makes of literature in the true sense one of the most effective forces in the hands of men. To quote an epigram that was current a score of years ago, "L'Assommoir" was *assommant*, simply that, unless we add it was also repulsive and disgusting to the finer sensibilities.

Recent developments, we are bound to say, have made necessary a quite new estimate of Zola's work. It is not merely his self-sacrificing devotion to the cause of truth and justice, as displayed in the celebrated *affaire* of a few years ago, that has attracted attention to aspects of his character but dimly realized before. That is what has chiefly impressed the multitude, but the careful reader of his recent work has come to understand that the outburst in question was symptomatic of a general broadening of his outlook, and to suspect the passionate idealism thus brought to the surface has been potential in his character all along, although for the most part sternly suppressed in the interest of what we have already styled a false theory of art. Rereading his earlier novels in the light of his later ones, as well as in the light of his public acts, we discover in them things that we never saw before, glimpses

of the larger aspects of truth that he so studiously sought to conceal, glints of sunlight struggling to make their way through the fog and suggestive of the glories beyond. From the position of the dispassionate scientific observer he has come to assume something of the position of the prophet, and his utterances have gained immensely in weight and authority.

Emile Zola was born in Paris in 1840, the year also of Daudet's birth. In his blood there was a mingling of three strains, French, Venetian, and Greek. His boyhood years were spent mostly at Aix (the Plassans of his fiction), but at the age of eighteen, the family fortunes having collapsed, he went back to the city of his birth. After a year or two more of schooling which proved unsuccessful, owing to his pronounced dislike of the classics which were the staple of the *lycée* instruction, he was thrown upon his own resources. The following years were years of wretched poverty, and his literary apprenticeship was made under difficult conditions, much like those that attended the early struggles of Daudet to obtain a foothold as an author. He wrote poems, short stories, and newspaper articles, then the series of six early novels which ended with "Thérèse Raquin" and "Madeleine Férat." These books prepared the way for the famous Rougon-Macquart series to which he gave the next quarter-century of his life.

This stupendous undertaking, in magnitude comparable only with "La Comédie Humaine," was thought out in its general plan almost from the beginning, and the imaginary genealogy of the whole series was devised with the inception of the first volume. The author's purpose was to do for the Second Empire what Balzac had done for the Restoration period, to write the natural history of French society in all of its phases and developments. With this object in view, he imagined a family whose members in several generations were to represent all the principal types of life and occupation — their lives seemingly diverse, yet linked together by the mysterious tie of a common heredity, and illustrating in all of its manifestations an "overweening appetite, that general modern impulse that snatches at enjoyment and interpenetrates our whole social body." It was a magnificent scheme, and the completed series of volumes stands as one of the most magnificent monuments of contemporary French literature.

When the undertaking was outlined, the author could not foresee that the Empire itself was tottering to a shameful end, and in its execution he thus became involved in grave chronological difficulties. His scheme had assumed a much longer term than the brief nineteen years allotted by the fates for that ill-starred experiment in imperialism, and he pursued his course without attempting the reconstruction that would have been required by a strict conformity to historical fact. The twenty volumes to which the series extended are of very uneven excellence, and have had varying fortunes. The earlier novels attracted no more than a moderate degree of attention, but with the publication of "L'Assommoir" the author burst into the full light of notoriety and of at least a qualified fame. The volumes that have received the most praise, besides the one just mentioned, are "Germinal," a prose epic of the mine, "La Débâcle," a vivid presentation of the War of 1870, "Le Rêve," a masterpiece of mystical beauty, and "La Faute de l'Abbé Mouret," which is perhaps the most artistic of all the twenty. Among the comparative failures may be mentioned "Le Ventre de Paris," "Pot-Bouille," "L'Argent," "La Conquête de Plassans," and "Dr. Pascal," the final volume of the series.

Nearly half of these twenty volumes deal with the most degraded aspects of life, and portray the various forms of vice and bestiality with an unsparing pen. When it came to the practice of his theory, he was unflinching, and the foulness of such books as "La Terre" and "La Bête Humaine" naturally gives much offense to the reader of artistic sensibilities. Whether Zola can be wholly acquitted of the charge of having deliberately and of set purpose pandered to the most depraved tastes of his readers is doubtful; what is certain is that his great vogue in the eighties was due in no small measure to the most repulsive characteristics of his works. And yet — strange contradiction! — he could follow up the vilest of his pages with such a revelation of tender and spiritual beauty as is given us in "Le Rêve," a book that has no suggestion of sensual stain, and transports us into the loftiest realm of the ideal. His own answer to the charge laid against him was, of course, that he depicted life as he found it, that he described nothing that he had not observed, that reticence must be a virtue unknown to the *roman expérimental*. That this is the supreme virtue in all great and enduring art is a lesson that he never learned.

Some sort of comparison is inevitable be-

tween the work of Zola and the work of Balzac. The Rougon-Macquart books embodied the idea of the "Comédie Humaine" over again, but with all the differences that half a century — and that century the nineteenth — could make. Zola had studied his Balzac, but he had also studied his Taine and his Flaubert; moreover, he had become imbued with the scientific spirit, and did his work in an age that had created the science of sociology, and that had come to understand something of the workings of heredity. These considerations will serve to make the contrast clear, and we must supplement them by saying that the sombre genius of Zola had no element of humor in its composition. This fact alone made a "human tragedy" out of what might otherwise have been another sort of "human comedy." Finally, we must say that Zola, in his eagerness to present types, frequently forgot to make them human beings as well, and that the aim of his work throughout is not so much the creation of individual characters as it is the presentation of situations and tendencies and the struggle of contending forces. At its best, this purpose led him to heights of epic grandeur, but he achieved his most impressive effects at the expense of that individual characterization which the artistic novelist should never permit to escape from his view.

No sooner had Zola completed his score of volumes devoted to the Rougon-Macquart annals than he was at work upon the trilogy of "Les Trois Villes." In this less ambitious but still reasonably colossal undertaking, Roman Catholicism is the subject of investigation; and is studied successively at Lourdes, Rome, and Paris. To quote from Professor B. W. Wells, who has provided the present article with more than one suggestion, the central thought of the trilogy is "that emotional mysticism is a morbid compound of passion and pettiness, pity and pathos, sure to be exploited by the spirit of ecclesiastical commercialism." The tendency of the work is strongly anti-Catholic, but by no means anti-religious. The determined foe of every form of supernatural religion, the sturdy champion of reason in its secular struggle with unreason, Zola is yet no shallow materialist or advocate of a hedonistic ethics, but rather a voice pleading for the spiritual qualities of human nature with all the passion at his command. If he seems to speak too urgently in the name of science, it is because science has for him a larger than the common meaning, and includes, among other things, the full recognition of those energies that manifest themselves in the religious life. To direct these energies into rational channels is his aim, not to impoverish the life of the soul by repressing them. In this endeavor, the *Zeitgeist* is his potent ally, and the future will remember with gratitude his work for the liberation of the spirit from the trammels of superstition.

The last great work planned by the great writer whose shocking death has left us with such a sense of loss was the tetralogy of "Les Quatre Evangiles." The four gospels of the new religion of humanity are to be fruitfulness, labor, truth, and justice. To each of these great themes a volume was to be devoted, and with this magnificent conception we come to that complete preoccupation with large ideas which so distinguishes the work of his latest years. Formerly, the central idea of a novel was apt to become submerged beneath the flood of detail that his method of treatment made necessary; at last he learned to keep the idea afloat, and to make his voluminous observations contribute to its exaltation. Of the four works projected, "Fécondité" and "Travail" have been published; "Vérité" has been practically completed, and "Justice" alone is left unembodied in what we had hoped might become the masterpiece among all his works. But perhaps the battle which he fought for justice in the arena of public life would have been held for a finer monument to that master-passion of great souls than the epic fiction which he wished to consecrate to the idea. At least three of Zola's four gospels may be accepted by all who take an impersonal interest in the welfare of mankind. In preaching the gospel of fruitfulness he seems to us to have been mistaken. There is no people in the old world among whom well-being is more widely diffused than among his countrymen, and the nearly stationary population of France appears to be one of the chief reasons for this fortunate state. Politicians and statesmen with dreams of military glory may desire an increasing birth-rate, but the sober philosopher will rather look with envy upon a people who are free from the constant increase of the pressure of population upon the means of subsistence. But the gospels of labor and truth and justice are eternally true, and the effort of no man's life could have a nobler consecration than that with which Zola sought to crown his own labors, and which he had so nearly achieved at the time of his sudden taking off.

When a great writer has died, and we come to ask questions about his work, the final question must always be as to whether that work is destined to survive. For the writer who makes his appeal to the world in the terms of art something more than ideas are needed to secure immortality. If we grant all that may be claimed for Zola's ideas by the most enthusiastic of his followers, we are still confronted with the question of their expression. Now it must be allowed that Zola's style is not, for the most part, distinguished. Three-fourths of his many thousands of pages are heavy, shapeless, and hopelessly inartistic. On the other hand, there are purple patches of composition that meet the reader's eye, often when he least expects them, and fairly startle him into admiration. It is for the sake of these, if for anything, that Zola's novels will continue to be read. The bulk of his work is already dead; it represents an impossible method and a discredited literary tendency. But there is enough of it that rises above the author's own theories to retain for him the attention of all who are willing to be at some pains for their literary satisfactions. When the memory of the man himself shall have passed away, and when his books as a whole remain only as instructive documents for the history of nineteenth century sociology, we cannot believe that there will not still be a few readers who, strictly for art's sake, will feel that it is worth while to explore the wilderness of his work for its buried treasures. And in the history of modern fiction, the figure of Emile Zola, because of his fame and influence while he lived, cannot fail to occupy a commanding position.

OXFORD, on the 8th inst., observed a notable anniversary — the three hundredth year of the opening of the Bodleian Library, the first public library in England, if not in Europe. The real event is anticipated, because it was not until November 8, 1602, that the present foundation was thrown open to the public by the munificence of Sir Thomas Bodley, once lecturer in Greek and public orator. At his own expense he refitted the bare walls of the library of Humfrey, Duke of Gloucester, founded about 1450, but allowed to be completely broken up and dispersed. Sir Thomas spent a fortune upon his library. He also had the foresight to bargain with the Company of Stationers, in exchange for a gift of plate worth £50, that a copy of every book entered at Stationers' Hall should go to the library. In time it came about that registry at Stationers' Hall was required to secure copyright, so that Oxford, as well as the British Museum, and the public libraries at Cambridge, Edinburg, and Dublin get a free copy of every book published in Great Britain. The Bodleian Library contains 600,000 bound volumes.

The New Books.

A VIEW OF ALL THE RUSSIAS.*

The liberality of Mr. Henry Norman's political views, and the fact that, though an Englishman, he was educated in Harvard University, have enabled him to write a book on the Russian people and State which is likely to prove of peculiar interest to Americans. Mr. Norman is, first of all, sympathetic with Russia, and believes the present Czar to be a man of dominant influence in his own dominions, bureaucratic traditions to the contrary notwithstanding, and that immense autocratic power is exercised with a fine humanitarianism, and always for the good of the Russian commonwealth. He is accordingly disposed to exalt the present system of government as approximating the ideal of a beneficent despotism, and he certainly looks upon it as better calculated to serve the needs of the governed here than any other system imaginable. He finds good in the childlike disposition of the commonality, and in the perfect accord existing between them and the heirarchy, down to the humblest village priest. Though by no means abstaining from sharp and occasionally severe adverse criticism, his tone is always kindly, and the work appears to have been written with full comprehension of the many complex problems which it involves. It is certainly based upon a very unusual personal knowledge, including the results of many extended journeys over almost the entire extent of the enormous Russian territory, in which the author was at all times aided by the Russian officials in the acquirement of knowledge. As a result the work contains much matter of the first importance, and presents many views which are not commonly held.

One reason, at least, why Mr. Norman found so much charm in Russian society, using the word inclusively, may be found in such stories as the following:

"Russian life abounds in incidents which illustrate a personal sympathy between high and low existing in no other society. I read, for instance, that one day a miserably ragged man begged an alms at a railway station from a prosperous-looking passenger. At that moment a General — and it must be remembered that in Russia a General is a very great personage — with his pretty young wife came upon the platform. 'I will give you five roubles,' said the man heartlessly, 'if you

* ALL THE RUSSIAS. Travels and Studies in Contemporary European Russia, Finland, Siberia, the Caucasus, and Central Asia. By Henry Norman, M.P. Illustrated. New York: Charles Scribner's Sons.

will kiss the General's wife.' The beggar went straight to the lady, fell upon his knees, and told her of his plight. She listened, and then, getting her husband's permission, held out her cheek for him to kiss. The Novoe Vremya, which told the story, added truly that such magnanimity could only occur in Russia."

There are of course, many elements besides that of magnanimity which are exotic in such a story, but it is pleasant to read nevertheless. This anecdote precedes a similar one in which the Czar is known to have complied with the universal custom at Eastertide by saluting a common soldier on sentry duty who was the first to offer him the greeting of the day.

It is with St. Petersburg and the two Moscows, old and new, that Mr. Norman's long narrative opens, and it does not close until a large part of the earth's surface has been traversed and practically all of it brought under discussion. Mr. Norman went to see Count Tolstoy, and assured him, to his hearer's expressed sorrow, that both socialism and the single-tax movement were not as active in England as formerly, and that so far as the latter is concerned "nothing was being done about it at all." This is a lapse, pardonable enough, in Mr. Norman's wide acquaintance with public affairs. The truth is, rather, that practical socialism has assumed forms that have only recently been made the subject of inquiry, so threatening to public interests have they begun to appear; while the underlying principles of the single-tax have made enormous strides toward practical realization, and are commanding more and more attention. This lapse apart, and an occasional failure to transliterate Russian words uniformly, are, however, the only errors noticeable in the work, remarkable as it is in scope.

In speaking of Russia's successful efforts to obliterate the autonomy of Finland, Mr. Norman, while admitting the unconstitutionality of this action, goes on to lay down the following argument in its defense:

"As a matter of plain fact, there is in human affairs of this kind no such thing as finality. Or rather, the only final thing is *force majeure* — imperative national self-interest. Before that, all promises are air, and all treaties are black marks on white paper. I put this brutally (foreseeing the consequences); but there is no use in mincing words. Every student of history, politics, or diplomacy knows it to be the simple truth; and every country, not Russia alone, affords examples in proof. Germany broke her promises to Denmark. France broke her promises about Madagascar. To come nearer home, England has repeatedly pledged herself to evacuate Egypt, and the United States was solemnly pledged to grant complete independence to Cuba. None of these pledges seems likely to be kept. . . . I do not defend the principle — I state the fact. 'Pity 't is, 't is true.'"

While it is somewhat reassuring to have this question thus frankly put down as exemplifying "the good old rule, the simple plan," rather than to call it, as some Americans have, "the higher morality," it is far from reassuring to feel that Mr. Norman can find any palliation whatever for an international crime by pleading other international crimes, or that nations are free to act at all times without reference to higher ideals or the dictates of a common conscience. So brutal a policy is bound to react disastrously upon the subjects or citizens of the state practising it, as Americans are learning to their sorrow, and as Great Britain has just learned in a baptism of blood and tears. If history were less insistent in teaching the higher lesson that

> "At whiles, or short or long,
> May be discerned a wrong
> Dying as of self-slaughter,"

the lesson that greed, whether individual or national, carries its own punishment, and that the way which we find him here defending on "practical" grounds has been uniformly a way leading down into the dark, — the author's words would sound less specious and less vicious.

The story of the march of Muscovy across the continent of Asia, familiar as it is, by this time, to English readers, gains new force when described by one who has seen its effects face to face. The story of the Russification of the Caucasus, of the principalities of central Asia, through the Trans-Caspian railway and its prolongation to the gates of Afghanistan, and of the gain in civilization as a consequence, reads like a dream. This, to one who remembers the tales of travellers not yet yellowed by time, is an example:

"The train slackens speed on the second evening, draws up to a long platform full of brilliant uniforms whose wearers are escorting elegant ladies, while a band strikes up a gay tune, and your window stops exactly opposite the word 'Merv' over the central doorway. You cannot quite believe it. But it is a fact. The whole oasis of Merv, one of the most fertile spots in the world, is as Russian as Riga; and when you say 'Merv' in central Asia you mean a long, low, neat, stone railway station, lit by a score of bright lamps in a row, where the train changes engines, while in a busy telegraph office a dozen operators sit before their clicking instruments."

It is from this neighborhood, so we are informed, that Russia is obtaining a supply of cotton for her rapidly increasing spindles which are destined at no long interval to make her

manufacturers independent of the American product. The causes and effects of history are seldom more strikingly set forth than in a subsequent passage dealing with this same question as follows:

"The water-basin of this part of Trans-Caspia is in Persia, and the Amir of Afghanistan controls, in the River Murghab, the water supply of the great Merv oasis and other districts. Therefore if these possessions of Russia are ever to regain their ancient wealth, when Merv, for instance, was really 'Queen of the World,' Russia must rule in Persia and Afghanistan. Northern Persia — the province of Khorassan — is probably at her mercy, to seize whenever an opportunity or an excuse presents itself, but Afghanistan is quite another matter, for the British fleet blocks the way thither. Thus the cotton crop of central Asia, and purchases for Russia on the markets of Richmond and New Orleans, — for it is Russia's desire to grow all her own cotton and buy none abroad, — depend at last upon the number of ironclads that fly the cross of St. George in the Channel and Mediterranean."

There are several chapters of summing up, after the descriptions of the almost interminable journeys which have fallen to Mr. Norman's lot; a strongly written appreciation of M. de Witte, the Russian minister of finance; and the statement that there is everything to be gained and little to be lost by amity between Russia and Great Britain. The effect of the Sultan's grant to Germans for building a railway to Baghdad is described as marking a new step in the political history of the world, and one almost ruinous to Russian aspirations in that direction. There is a word of wisdom about the relations of Russia and our own country which is worth remembering, — though there will be little agreement among well-informed Americans that the instructions to the Russian fleet in New York harbor during the darkest days of the Civil War were "apocryphal." But the rest, strangely though it sounds, is almost self-evident:

"There has been for long in the United States a belief that Russia is a genuine, sympathetic friend, moved by admiration for the American people and their institutions. This has grown up chiefly, I suppose, from the apocryphal narratives of the readiness of Russia to intervene on the side of right during the war of the Rebellion. Therefore the American people have frequently made public profession of their friendship for Russia, which Russia, needless to say, has cordially accepted; for who would refuse such a gift? But the whole belief is a political soap-bubble. It is nothing but a bright film in the ether. Russia likes to appear a friend of the United States, because the effect of that is to postpone any coöperation of England and America in world affairs, — a contingency which Russia is not the only power to fear. But beyond this, she seldom thinks of the United States, except to admire and envy its vast prosperity; among the official and reactionary class, to regard its institutions with profound disapproval; to anticipate the time when enough cotton will be grown in Turkestan to make it safe for her to put a prohibitive tax upon every American bale; or to wish that the American billionaires would invest a few spare millions in government guaranteed 4 per cent. bonds of Russian railways. . . . Beyond these things, America does not exist for Russia, except when a troublesome Secretary of State puts a series of direct questions about Manchuria or the Open Door, and insists upon answers in writing. In fact, Russia, with no ill-will at all, thinks about America precisely what a great religious autocracy *must* think about a huge secular democracy four thousand miles away. The rest is mere flag-wagging."

There are scores of other interesting questions raised in this comprehensive work which abundantly deserve reading in their context. Certainly the thoroughness with which the subject has been studied, and the illuminating character of the work, justify the delay in its appearance. The numerous maps and pictures, it is well to add, have been specially produced for their use here, and give the book much additional value.

JOHN J. CULVER.

A BOOK OF ROCKY MOUNTAIN BIRDS.*

One turns the pages of Mr. Keyser's new book about the "Birds of the Rockies" with feelings of pleasure and content, so charming are its external features and so valuable its contents. But with this feeling comes a yearning desire to visit Colorado the very next springtime, and experience for oneself the delights of searching its plains and climbing its mountain heights in quest of the feathered fraternity that inhabit them. The author had prepared us in his previous volume, "In Bird Land," for the pleasure afforded in this. But he here traverses entirely new ground, and furnishes information not to be gained elsewhere. The traveller and summer resident in the Rocky Mountains have been at a loss where to look for a popular account of the forms of bird-life that people the valleys and the acclivities, and even the summits, of the lofty peaks that lift their brows far into cloud-land; and this want the present volume admirably fills.

During the seasons of 1899 and 1901, Mr. Keyser explored the arid plains and mesas, the deep cañons and the regions of highest

* BIRDS OF THE ROCKIES. By Leander S. Keyser. Illustrated by Louis Agassiz Fuertes and Bruce Horsfall, and with views of localities from photographs. Chicago: A. C. McClurg & Co.

altitude adjacent to the great thoroughfares cutting through the Continental Divide in Colorado. Afoot and alone, or with a companion having tastes like his own, he clambered up and down the towering masses of Pike's Peak and Gray's Peak, not to mention inferior eminences which he trod with slow step and piercing vision, that no secret of the "winged rarities" might escape him. The history of these adventures and discoveries is related in vivid style and with gratifying fulness of detail.

Mr. Keyser's investigations began at Manitou, where he found many of our common birds in abundance, and foremost among them the robin, which was preaching its gospel of cheer with unabated devotion. The first real stranger encountered was the western wood-pewee. Instead of the sweet arc of sound the eastern pewee describes, this bird of the Rockies emits a shrill scream that is more like a cry of anguish than a happy love-song. Where the species are superabundant, the author describes their morning concerts as positively distressing. In place of our gay Baltimore oriole, Bullock's oriole (an equally brilliant bird and a better singer) was plentiful. Our lovely rose-breasted grosbeak was replaced by the black-headed grosbeak; our familiar tanager, in flaming scarlet, gave way to the Louisiana tanager, bedight in yellow plumes; while our towhee bunting was represented by the green-tailed bunting and wholly surpassed by him in power of vocalization. The song of the latter species, Mr. Keyser tells us, "is wild and free, has the swing of all outdoors, and is not pitched to a minor key." At every turn he met some new bird which to see and hear excited fresh interest and delight.

The upper part of the ascent of Pike's Peak, dragging hours on into the night, had been to our author a painful, almost a tragical, experience; yet a day spent with the rosy finches and the pipits, birds that range over the bald plateau that crowns the tremendous height, restored the vigor of the traveller, and he set out on the return tramp in a state of high exhilaration.

"As I began the descent, I whistled and sang, — that is, I tried to. To be frank, it was all noise and no music; but I must have some way of giving expression to the uplifted emotions that filled my breast. Again and again I said to myself, 'I'm so glad! I'm so glad! I'm so glad!' It was gladness pure and simple, — the dictionary has no other word to express it."

The explorer was treated to other rare entertainments in his stealthy study of the birds. More than one graphic description of the aerial evolutions of different species tempts the reviewer to stay for a quotation.

"The pipit, the horned lark, and Townsend's solitaire, in moods of exhilaration soared to dizzying heights with eyes fixed boldly on the sun. From the top of Pike's head, more than fourteen thousand feet above the sea, up, up, up, a pipit swung, in a series of oblique leaps and circles, this way and that, until he became a mere speck in the sky, and then disappeared from sight in the ceruleon depths beyond. All the while I could hear his emphatic and rapidly repeated call, 'Te-cheer! te-cheer!' sifting down out of the blue canopy. How long he remained aloft in his watch-tower in the skies, I do not know; for one cannot well count minutes in such exciting circumstances; but it seemed a long time. By and by the call appeared to be coming nearer, and the little aëronaut swept down with a swiftness that made my blood tingle, and alighted on a rock as lightly as a snowflake."

A favorite pastime with the broad-tailed humming-bird is to

"Dart up in the air, and then down, almost striking a bush or a clump of grass at each descent, repeating this feat a number of times with a swiftness that the eye can scarcely follow. Having done this, he will swing up into the air so far that you can scarcely see him with the naked eye; the next moment he will drop into view, poise in mid-air seventy-five or a hundred feet above your head, supporting himself by a swift motion of the wings, and simply hitching to right and left in short arcs, as if he were fixed on a pivot, sometimes meanwhile whirling clear around. There he hangs on his invisible axis until you grow tired watching him, and then he darts to his favorite perch on a dead tree."

Mr. Keyser was fortunate in finding the nests of most of the species that came under his observation, but in every instance the sanctity of the little home was held inviolate. To fit the volume for more extended service, the author has supplemented his text with a check-list of the birds known to occur in Colorado. Only two States in the Union, Texas and California, can boast of as rich an avifauna, the number of species noticed amounting to 389. Of these 249 remain to breed. Copious illustrations add their enticement to the work. Eight are full-page plates by Mr. Louis Agassiz Fuertes, four of which are in color; eight full-page photographs of scenes by the way are reproduced; and a multitude of dainty pictures by Mr. Bruce Horsfall are set in the margin or venture midway into the pages. An index furnishes the final accessory to a book that is a tribute to the æsthetic demands of the cultivated reader.

SARA A. HUBBARD.

Napoleon and the Peace of Amiens.*

No other incident in the career of Napoleon has caused greater controversy than the sudden rupture of the Treaty of Amiens, and the renewal of war between France and England after a brief and troubled experience of peace. It has been hitherto the generally accepted belief of English historians that the rupture of the Peace of Amiens was not a disappointment, but rather a satisfaction, to Napoleon; indeed, that the renewal of war was but the culmination of a plan conceived, and in part matured, by the great commander himself.

In regard to this important point, as to many others, it becomes necessary to reverse previous opinions in the new light brought to bear upon the events of that time by Mr. J. H. Rose, in his recent scholarly life of Napoleon. Mr. Rose's work, the result of many years' study among the records of the British Foreign Office, presents and proves so many new facts, that theories of events and even periods in Napoleon's life must be wholly reconstructed.

In the chapters on "The Peace of Amiens" and "The Renewal of War," Mr. Rose gives in detail an account of diplomatic events, some of them new, and offers a logical explanation of the causes resulting in the termination of peace. Thus it is shown by exact citations that Cornwallis, the English negotiator, actually did concede more than the English government was prepared to yield, and *did* violate his instructions, — instructions which reached him before, not after, the signing of the treaty, the usual statement to the contrary notwithstanding. Until now there has been no positive verification of this fact, and it has rested solely upon a verbal statement by Napoleon, made long after the occurrence itself. These extreme concessions were taken in France to indicate a suspicious generosity on the part of the British government, as Mr. Rose shows by a quotation from a report by a semi-official secret agent in Paris, who wrote:

> "I cannot get it into my head that the British ministry has acted in good faith in subscribing to the preliminaries of peace, which, considering the respective positions of the parties, would be harmful to the English people. . . . People are persuaded in France that the moderation of England is only a snare put in Bonaparte's way, and it is mainly in order to dispel it that our journals have received the order to make much of the advantages which must accrue to England from the conquests retained by her."

Such insincerity on the part of the English government, the author emphatically denies; yet the first impression in France, that England had yielded everything merely to gain a breathing spell in which to prepare for a renewal of the struggle, inevitably rendered less secure the permanence of peace itself, for popular distrust created an exaggerated tenderness for national honor, which was bound to react upon the French government. Napoleon himself believed England to be honest, and powerless; and thus believing, rapidly pushed his agressions upon the continent, drafted vast schemes of colonial expansion, and in diplomatic notes to Russia and Austria suggested a partition of the Turkish Empire, this last being but a step in the furtherance of his plans for a control of the land route to India. Hence, says Mr. Rose, came England's determination to keep Malta, or to secure some equivalent station in the Mediterannean, which, it is surprising to learn, was *first urged* by Russia, whose government was alarmed at Napoleon's plans of Eastern dominion. Indeed, the author cites the exact despatch in the foreign office showing that the retention of Malta had previously been urged by the Russian government. A little later, it is true, Napoleon, by a clever and flattering appeal to Alexander for friendly intervention, secured a Russian demand that England evacuate Malta. Napoleon, however, not being aware of the earlier Russian suggestion, and believing England friendless, and her administration weak, publicly committed himself by threats and inspired articles in the "Moniteur" to an insistence upon England's withdrawal from Malta. In this he went too far, for in reality he did not desire to renew war at the moment. But public sentiment in France, the popular tenderness for national honor, suspicious from the first of English sincerity, forced him to maintain the stand he had taken. Thus the all-powerful ruler of France was trapped, or rather trapped himself, into a war for which he was not prepared. Mr. Rose supports this thesis with much documentary and diplomatic evidence, concluding "I cannot agree . . . that Napoleon wanted war. I think he did not, until his navy was ready."

From the historian's point of view, it is in such incidents as the one just cited that Mr. Rose's "Life of Napoleon" is chiefly valuable. He has added much to our knowledge of English diplomatic action for the period, and incidentally has thereby suggested many reasonable hypotheses for hitherto clouded causes of action in Napoleon's career. But it would

*The Life of Napoleon I. By John Holland Rose. In two volumes. New York: The Macmillan Co.

be unjust to the author to specify these merits alone. His work is naturally much concerned with non-English sources, and in these he exhibits an unusual degree of scholarly care in selection. Moreover he has produced a distinctly readable life, sane, yet full of admiration for the genius of his hero, scientific, yet entertaining.

Mr. Rose's book is conspicuously given over to the examination of Napoleon's public career, not lacking in analysis of his strong personality, but excluding much traditional gossip. While, however, the reader is spared many of the realistic, and sometimes unpleasant, details of Napoleon's private life and habits, he is shown the best, indeed the truest, side of his character. Yet the narrative does not suffer, the interest is maintained, and the book is brought to a conclusion without any resort to melodramatic effects to hold attention. Mr. Rose's Bonaparte is one who

"In his temperament as in the circumstances of his time was destined for an extraordinary career; a man who dared much, achieved much, and in his fall still held the love of many peoples, yet whose fall was not due to the treachery of politicians, or the failings of the French, but to his own character and the character of the age in which he lived."

Mr. Rose has given us quite the best short life of Napoleon in English.

E. D. ADAMS.

LIGHTS AND SHADOWS OF THE CIVIL WAR.*

Replete with vivid recollections of battles and campaigns, and redolent of camp and field and bivouac, a little book now comes to relate to us, after the lapse of forty years, a succession of episodes of the Civil War, "as seen from the ranks." The writer was a boy soldier and musician in the 150th New York Volunteers. Enlisting in the fall of 1862, as one of "three hundred thousand more," he served to the close of the war, traversing about one half the extent of the Confederacy. His duties as a musician in camp and on parade, and as a stretcher-bearer in the battle-field, allowed him a broad and free view of the striking features of such an extended range of experiences. Evidently he saw with keen and quick eyes, and the scenes and sounds which were, to an inexperienced boy, full of novelty, impressed themselves indelibly upon a lively imagination and a retentive memory. His book is worthy of more than a passing notice, for it is far from being the ordinary collection of campaign reminiscences. Written in an easy and vivacious style, it is remarkable for the fidelity with which the strangeness, to the youthful participant, of the situations and episodes which were daily occurring, is here reproduced. One who encountered similar experiences during a like service in the army of the Republic, in reading these pages is transported back to the days of his own adolescence, and here renews the sensations which thrilled his young soul while in camp or on the march.

Mr. Bênton is a good *raconteur* and a ready word-painter; and, fortunately for his readers, it is not the trite incidents of the war-time which have chiefly attracted his attention. One gets here a vivid picture of the General whose manner of holding his cigar in his mouth told his observant followers whether his anticipations were of a quiet and peaceful camp, or of a hot battle; and of the southern buzzard, whose lazy, circling flight over the camp led the Yankee boys to imagine that "He's counting us"; and one again hears distinctly the familiar voice of the mule, whose trumpet tones were understood to sing out, "Jo-o-*Hook*-er, *Hook*-er, *Hook*-er!"

Mr. Benton's fidelity of recollection is valuable historically. He remembers and quotes correctly General Sherman's condensed opinion of the harshness of war, a remark which has been so many times quoted in a profane form that many persons of the present generation have come to believe that such were in fact the words of Sherman. But Mr. Benton states his epigram in the very words which were attributed to Sherman at the time the saying was first made current in 1863: "War is cruelty; you cannot refine it."

A conspicuous illustration is given by our author of the readiness of the Union soldier to meet every emergency and fill every demand in society, government, or administration. The entry of Sherman's army into Savannah, though anticipated, came at last with such suddenness as to drive out the working force of the "Savannah Republican" between two issues of the newspaper. The men of the occupying army stepped in, set type from copy prepared by their comrades, ran the presses, and on the day of their entry into the city sent forth and distributed the daily paper without the loss of a single issue.

Mr. Benton disclaims the attempt to write history. But the history of the Civil War,

* AS SEEN FROM THE RANKS. By Charles E. Benton. New York: G. P. Putnam's Sons.

which the future is to furnish us, will be drawn largely from such sources of original and authentic information as this book; and the freshness and animation of his style of composition might well be employed in writing an account of the operations of the entire war, so full and complete that his readers would gladly class it as history. JAMES O. PIERCE.

BEASTS, BIRDS, AND FISHES.*

In his most charming foreword to "The Kindred of the Wild" Mr. Roberts traces the genesis of the animal story of to-day from the engrossing part which it played in the drama of primitive man through the stages of fable, tale of adventure, animal anecdote, the purpose story as in "Black Beauty," up to the frankly humanized tales of Mr. Kipling. Its further evolution has freed it from the human element and carried it into the field of animal psychology.

"Our chief writers of animal stories at the present day may be regarded as explorers of this unknown world, absorbed in charting its topography. They work, indeed, upon a substantial foundation of known facts. They are minutely scrupulous as to their natural history, and assiduous contributors to that science. But above all they are diligent in their search for the motive beneath the action. Their care is to catch the varying, illusive personalities which dwell back of the luminous brain windows of the dog, the horse, the deer, or wrap themselves in reserve behind the inscrutable eyes of all the cats, or sit aloof in the gaze of the hawk and the eagle. The animal story at its highest point of development is a psychological romance constructed on a framework of natural science."

Naturalists have no quarrel with the romances of animal psychology. They enjoy the stories as much, if not more, than do other folk. When, however, the romancers claim to be explorers in animal psychology and assiduous contributors to natural history the startled scientist scans in vain the unpaid pages of the chronicles of research in these fields for some revelation of their discoveries. The credulous public as well as the naturalist will have difficulty in separating the fabric of romance from the framework of facts in any contribution prepared to meet the demands and rewards of the popular animal story.

Just as the historical play or novel rests on some knowledge of the times and places in which the drama or romance was enacted, so the animal story requires a background of facts drawn from science for its setting. The success of all three types of literature depends much less on their faithful portrayal of historical or scientific fact than on their form and action. The play and the novel are not history, nor is the animal story primarily animal psychology. It is not the psychology of it but the simple romance or tragedy of it which makes it interesting to most readers.

It would be unjust to Mr. Roberts to impute to his tales any breath of suspicion that he has distorted the facts of science. Of all recent stories his carry to the skeptical the most conviction of scrupulous faithfulness in detail of fact. It would be equally unfair to him not to recognize that his great success lies primarily not in this phase of the work, but in the technique of its presentation and in the tragedy or comedy which runs through his simple narrative. Mr. Roberts should not throw dust in the eyes of his readers.

The most of the stories combined in this volume have appeared in periodical literature prior to their collection here. They will bear rereading many times. In purity and delicacy of diction, in wholesomeness and absence of the shadows of coarseness or brutality which have crept into some animal stories, and in lightness and freedom of action, Mr. Roberts's animal stories are unsurpassed.

A comprehensive and popular account of the food and game fishes of America within a compass permitting a moderate price has long been needed. The man who fishes, whether for sport or for the pan, and he whose piscatorial interests have only the gastronomic motive, will find in "American Food and Game Fishes" an authoritative and very complete treatise by whose use the proper designation, scientific or vernacular, may be found of all the American fish used as food or lured by the angler. President Jordan, of Stanford University, and Dr. B. W. Evermann, ichthyologist of the United States Fish Commission, have condensed from their more extensive and more technical "Fishes of Middle and North America," recently brought out by the Smithsonian Institution, this popular work. The attractive colored plates contained in the volume have been reproduced by lithography. They are well supplemented by numerous photographs from life by Mr. A. R. Dugmore, some of which excel the best productions of the artist in delineating the characteristic pose of the fish at rest or in action. The book contains brief scientific diagnoses of all the important fish, with keys for their determination

* THE KINDRED OF THE WILD. A Book of Animal Life. By Charles G. D. Roberts. Illustrated by Charles Livingston Bull. Boston: L. C. Page & Co.

AMERICAN FOOD AND GAME FISHES. By David Starr Jordan and Barton Warren Evermann. Illustrated from photographs by A. Radclyffe Dugmore. New York: Doubleday, Page & Co.

THE DEER FAMILY. By Theodore Roosevelt, T. S. Van Dyke, D. G. Elliott, and A. J. Stone. Illustrated. (American Sportsman's Library.) New York: The Macmillan Co.

UPLAND GAME BIRDS. By Edwyn Sandys and T. S. Van Dyke. Illustrated. (American Sportsman's Library.) New York: The Macmillan Co.

AMONG THE WATERFOWL. Observation, Adventure, Photography. By Herbert K. Job. Illustrated. New York: Doubleday, Page & Co.

NATURE PORTRAITS. Studies with Pen and Camera of our Wild Birds, Animals, Fish, and Insects. Text by the Editor of "Country Life in America." New York: Doubleday, Page & Co.

and notes on their habits, life histories, distribution, food value, and qualities as game fish or commercial importance. Its scope includes all fish found north of Panama, both fresh water and marine, from both sides of the continent. It is a comprehensive and authoritative work of reference for all who are interested in the finny tribes or who seek information on this phase of nature. Readers upon the Pacific coast will feel that Dr. Jordan has exercised undue restraint in giving but brief descriptions of the famous leaping tuna of Santa Catalina and of the huge jewfish of southern waters, and in leaving to the ubiquitous railway advertisement all illustration of these interesting monsters of the deep.

It is fitting that the initial volume of the "American Sportsman's Library," edited by Mr. Caspar Whitney, should deal with "The Deer Family," that it should have as its authors a group of men famous in the annals of sport in our forests, plains, and mountains, and that it should be dedicated to the "lover of the wild, free, lonely life of the wilderness, and of the hardy pastimes known to the sojourners therein."

"The chase of all these noble and beautiful animals has ever possessed a peculiar fascination for bold and hardy men, skilled in the use of arms and the management of the horse, and wonted to feats of strength and endurance."

The first half of the volume, — by Mr. Theodore Roosevelt, — deals with the mule-deer, the whitetail or Virginia deer, the pronghorn antelope, and the wapiti. Their habits, present and past geographical distribution, and relative merits as objects of the chase, are fully set forth, and the methods pursued in their quest are illustrated with many a personal anecdote of the hunt in the Bad Lands of the Little Missouri. Mr. T. S. Van Dyke writes of the deer and elk of the Pacific coast, Mr. D. G. Elliott of the caribou of the far north, and Mr. A. J. Stone contributes a well-worded discussion of the moose — the most cunning of all the large animals of North America and the first prize of the American big-game hunter. The book is written primarily for the hunter, but the field naturalist and every lover of nature will prize the insight into the lives of the deer and his kin which may be gained here.

The introduction, written by the first-named author, contains a stirring plea for the preservation of our forests and of the wild things that dwell therein for the benefit and enjoyment of the public, and for wise legislation toward that end and its strict enforcement. He trenchantly condemns the game butcher.

"Such a man is wholly obnoxious; and, indeed, so is any man who shoots for the purpose of establishing a record of the amount of game killed. If he is worthy of the name of true sportsman he will feel infinitely more satisfaction in a single successful shot which comes to crown the triumph of his hardihood and address in exploring the wilds, and in the actual stalk, than he would in any amount of shooting at creatures driven past him from artificially stocked covers. The best test of the worth of any sport is the demand that sport makes upon those qualities of mind and body which in their sum we call manliness."

The author defends vigorously the solid advantages of big-game hunting from the standpoint of national character. It is an antidote to that softening of fibre incident to the highly complex industrialism of our life and the character of many of its enjoyments. Furthermore, the big-game hunter — humane, keen-eyed, strong-limbed, and stout-hearted — should also be a field naturalist, an adept with the camera. This quest "will tax his skill far more than hunting with the rifle, while the results in the long run will give much greater satisfaction."

A somewhat different tone pervades the volume on "Upland Game Birds" by Mr. Edwyn Sandys, in the same series. Here the point of view is that of the professional sportsman to whom the shooting of birds is a vocation rather than an avocation. The full bag is the criterion of success, though the ethics of the sport seem to be sadly warped at times. Useful wrinkles for circumventing the selfish farmer and getting the advantage of your inexperienced comrade find a place in the work.

"Some men love to show their superior knowledge, and your comrade may nibble at your bait, and promptly illustrate the proper method of getting a bird out of brush — which is by jumping on the pile. He gets the bird out of the brush, but you get the shot nine times out of ten."

To the credit of the author he also states the other side of the question.

"Needless to say, by far the better way, in fact the only sportsmanlike way, is to insist upon a fair and square sharing of all hard work, rough beats, and choice positions. . . . Sharp practice is a deadly foe to sport; yet it is astonishing how far some men will go in their eagerness to make the heaviest bag."

The author laughs at the sentimentalism of the good ladies who object to dove shooting, and suggests that it is easily overcome by a mess of doves or some columbine millinery. He underestimates the motives which have inspired the movement to preserve our beautiful mourning dove from the fate of the wild pigeon. The book deals with the partridge and grouse families, the ptarmigan and turkeys, woodcock, plover, cranes, and the dove. Mr. T. S. Van Dyke writes of the quail and grouse of the Pacific coast. The book is well written in a breezy, easy-going style, with little formality in language or arrangement. It is interesting reading, but it leaves one with a better opinion of Bob White than of some of his persecutors.

It is a wholly different kind of sport that Mr. Job pursues in his "Among the Water Fowl." His hunting is with the camera and his bag a holder full of well-earned plates. His quest requires even more patience, skill, and risk than that of the more sanguinary hunter, while his success brings pleasure to many others than himself. The

book recounts his experiences and portrays examples of his success in photographing water fowl in their native haunts, in flight and afloat and upon their nests. His field is a new one and his work unique. His experiences for many years among the lakes and marshes of western prairies and the almost inaccessible rocky islets of our northeastern shores form a tale of adventure quite as interesting as that which any wielder of a Winchester might relate. The book is not a manual of aquatic birds, but presupposes some knowledge of grebes and terns, cormorants and petrels, and other winged folk. It combines the elements of a narrative of adventure and a contribution to natural history. Lovers of birds will bid the new sport Godspeed, and welcome this form of sportsman to their ranks.

In the imposing portfolio of "Nature Portraits" Messrs. Doubleday, Page & Co. have brought together many of the choicest illustrations which have appeared in their well-known "Nature Series" and in other publications bearing their imprint. The text, obviously but a thread on which to hang the pictures, consists of five brief essays on pertinent aspects of nature-study, from the pen of Mr. L. H. Bailey, editor of "Country Life in America." In addition to a large number of half-tone engravings sprinkled throughout the text, there are fifteen detached plates especially adapted for framing. Several of these are direct photographic contact prints, and others are reproduced in photogravure and colors, forming together a series of great attractiveness and interest. The photogravure frontispiece, from a photograph of deer taken by Mr. A. G. Wallihan, is an especially beautiful plate.

CHARLES ATWOOD KOFOID.

RECENT FICTION.*

"The Virginian" is the story of a nameless hero. Throughout the book he is called "the Virginian" and nothing else. But although nameless, as far as we are informed, he is one of the most distinct personalities that have appeared in American fiction. A Wyoming cow-boy, representing a phase of our civilization that has almost completely vanished — although it was real enough a quarter of a century ago, — uneducated and unskilled in the amenities of artificial society, he conquers our sympathies by his innate refinement of character and the clean manliness of his living. He represents an ideal that was probably never realized, yet the separate touches by which he is drawn for us bear the visible stamp of truth. His story is a series of episodes that may be enjoyed independently of one another, although they are held in a sort of unity by his relations with the New England girl who comes to Wyoming to teach school, and who promptly develops into as satisfactory a heroine as one could wish for. She gives him books to read, and his frank comments upon them are both humorous and refreshing. There are other humorous features, notably that which describes the mixing up of a dozen babies by changing their clothes — a prank not quite in keeping with the Virginian's character, but nevertheless irresistibly amusing. In the course of his career he finds himself a member of a lynching party, and the author makes the usual sophistical defense of this wild form of justice. "The Virginian" is a man's book, with not one touch of sickly sentiment, and must be regarded as a valuable human document because of the author's intimate acquaintance with the scenes and types which it portrays.

It is to the outskirts of Bret Harte's country that we are taken by Mr. Frank Lewis Nason, in a novel called "To the End of the Trail." We mean this not so much in the geographical as in the romantic sense, for the scene is Colorado and not California, but the situations and the characters are of the kind with which Harte has made us familiar. Tough Nut, in particular, is a hero of the mining-camp who is worthy of a place in Harte's gallery, and the Big Swede is represented with just the combination of womanly attractiveness and calculating wickedness that Harte would have delighted in portraying. The whole effect of the story is unreal and theatrical, but in this very artificiality is its fascination, a fact which again reminds us of the master whom Mr. Nason has studied to such good purpose.

Mr. George McCutcheon, encouraged by his last year's success with "Graustark," has produced a second novel and called it "Castle Craneycrow." It is noticeably better than its predecessor, although it can hardly be described as a literary composition. There is something rather engaging about the frankness with which the author scorns everything

*THE VIRGINIAN. A Horseman of the Plains. By Owen Wister. New York: The Macmillan Co.

TO THE END OF THE TRAIL. By Frank Lewis Nason. Boston: Houghton, Mifflin & Co.

CASTLE CRANEYCROW. By George Barr McCutcheon. Chicago: Herbert S. Stone & Co.

THE CLAYBORNES. A Romance of the Civil War. By William Sage. Boston: Houghton, Mifflin & Co.

IN THE DAYS OF ST. CLAIR. A Romance of the Muskingum Valley. By James Ball Naylor. Akron: Saalfield Publishing Co.

THE MAID-AT-ARMS. By Robert W. Chambers. New York: Harper & Brothers.

THE JUST AND THE UNJUST. By Richard Bagot. New York: John Lane.

LUCK O' LASSENDALE. By the Earl of Iddesleigh. New York: John Lane.

THE VULTURES. A Novel. By Henry Seton Merriman. New York: Harper & Brothers.

THE WAY OF A MAN. By Morley Roberts. New York: D. Appleton & Co.

THE PHARAOH AND THE PRIEST. An Historical Novel of Ancient Egypt. From the original Polish of Alexander Glovatski by Jeremiah Curtin. Boston: Little, Brown & Co.

THE ROMANCE OF LEONARDO DA VINCI, the Forerunner. By Dimitri Merejkowski. Translated from the Russian by Herbert Trench. New York: G. P. Putnam's Sons.

in the nature of style and probability and the depicting of possible human beings, and devotes himself solely to the making of a plot and the devising of a breathless succession of striking incidents. He has enough invention to make up, in part, for his lack of everything else in the novelist's equipment, and we should not be surprised to find "Castle Craneycrow" among the most widely read of the season's books. The stratum of readers which such a book attracts is immensely populous, although its praise is not exactly of the sort for which a serious novelist would care.

Still another story of the Civil War with a Virginian setting and Virginian types of character is given us in "The Claybornes," by Mr. William Sage. Here the special theme is of brother against brother, and we follow the fortunes of the two men as they fight upon their respective sides in the great internecine struggle. The operations around Vicksburg and the final scenes at Richmond and Appomattox are the historical episodes upon which our attention is chiefly focussed. The story is a good example of careful but uninspired workmanship, essentially right in the placing of its sympathies, and having enough of sentimental interest to hold the attention of romantically-inclined readers.

Dr. James Ball Naylor is not exactly inspired by the genius of romantic fiction, but he contrives to tell a fairly readable story of the conventional sort. "In the Days of St. Clair," a story of the early settlers in the Ohio Valley, is carefully studied from the sources, and presents a moving picture of pioneer hardships and desperate Indian encounters. It has a noticeable melodramatic cast, and the villain has all the familiar attributes of his type, whether displayed on or off the stage. The element of humor is supplied by a negro servant, but the writer would have been better advised had he resisted the temptation to be humorous.

"The Maid-at-Arms," by Mr. Robert W. Chambers, may almost be described as "Cardigan" over again. The hero this time is a Southerner, the time is a year or two later, and Sir William Johnson is dead, but otherwise the story is almost a replica of parts of the earlier one. Mr. Chambers has shown good judgment in his choice of a model, for "Cardigan" is the strongest of his novels, but an author is hardly justified in repeating himself so closely. The story is admirable, romantic in feeling and incident, exciting in its complications, and satisfactory in its outcome.

Mr. Richard Bagot, in "The Just and the Unjust," has turned from the field of Catholic controversy in fiction to the portrayal of secular English society. His novel contrasts two familiar types of women, the one who, while preserving the outward conventionalities, is morally corrupt to the core, and the one who remains essentially generous and high-minded in spite of a deliberate lapse from virtuous living. The comparison is all in favor of the latter woman, and the author has done his best to enlist our sympathies and our admiration in her behalf. The situation thus described is no doubt possible, but it is certainly the exceptional case, and we cannot help feeling that such a portrayal illustrates the most insidious form of immorality in fiction. It is a favorite device of novelists to present this problem in this way, but it represents a reaction that has been carried too far. This particular novel is of the well-bred sort, written in the best of taste as far as the details are concerned, but clearly open to criticism on account of its main idea. Although for the most part a well-written book, there are now and then grammatical lapses of an astonishing sort, blunders that are obviously the result of an occasional moment of carelessness rather than of defective educational equipment.

A more hapless piece of fiction than "Luck o' Lassendale" it is not often the lot of the reviewer to encounter. It is the work of the Earl of Iddesleigh, but even the name of a "noble lord" cannot save so inane and dreary a story from speedy oblivion. Those who read it will silently wonder how such a performance ever found its way into print, and proceed to forget all about it as quickly as possible. How Sir Francis Lassendale, wishing to enlarge the fortune left him by his father's death, plunged into stock speculation, became a company promoter, and speedily made ducks and drakes of all his property, is the story, if such it may be called, of this volume. There is throughout the book neither a character nor a scene that betokens the author's possession of the novelist's talent in its most rudimentary form.

"The Vultures" is the latest, and in some respects the most successful, of Mr. Henry Seton Merriman's novels. He seems to have carried about to its extreme limit his peculiar method of terse narrative, which strips away all surplusage, and requires the reader at every step to make his imagination react upon the material offered, in order to supply what a less skilful novelist would write out at length. This method certainly compels strict attention to the business at hand, and when combined, as in the present instance, with a plot of remarkably ingenious construction, it produces the best sort of story of the merely entertaining sort. The scene is mainly in Warsaw, and the story has to do with the plotting of the irreconcilable Polish contingent. It leads eventually, although in indirect fashion, to the historical assassination of the Czar Liberator. It derives its title from the groups of diplomats who figure among the chief characters, and who, scenting the coming disturbances, are brought together in Warsaw at the critical time. One of them, the *attaché* of the English Foreign Office, is the hero of the novel, and his love for the beautiful Polish Countess, the daughter of the arch-conspirator, affords the chief romantic interest of the book. Mr. Merriman has the excellent habit of studying upon the spot the scenes of his novels, which enables him to do the descriptive parts with close truthfulness.

"The Way of a Man," by Mr. Morley Roberts,

is a novel that turns out to be about the way of a woman for the most part. She is the sort of woman whom most men would describe as typically feminine in her conduct, while most women, hearing this ascription, would indignantly repudiate it on behalf of their sex. She is a very lively young English girl who yearns for experiences and gets them. She also yearns for a lover who can do things, and she gets him too, — in the person of the revolutionary president of a two-penny Spanish-American republic. Meanwhile, the poor stockbroker's clerk, whom she has fired with unholy ambitions, and dispatched to Central America to perform deeds of daring for her sake, learns that his best achievements make but a poor showing in contrast with those of a political brigand to the manner born. The story is of the liveliest interest, and the heroine is as charming as she is impulsive and irrational.

Mr. Alexander Glovatski, the Polish novelist whom Mr. Jeremiah Curtin now introduces to the American public with a translation of "The Pharaoh and the Priest," is already a veteran man of letters in his own country. His works of fiction occupy no less than seventeen volumes, most of which are devoted to modern Polish life, its characters, situations, and questions. The novel now translated offers the sole exception to this statement, being a historical study of the Egypt of three thousand years ago, under the rule of Rameses XII. and XIII. We presume that Mr. Curtin had good reasons for making this selection, but it is not usual to introduce a new author by means of the least typical of his works. Just how many of Mr. Glovatski's seventeen volumes are required to contain the present study we are not informed. The translation is given us in a single thick volume of about seven hundred pages, and must comprise considerably more than three hundred thousand words. It is swollen to this colossal bulk by many repetitions, vast and arid tracts of erudition, passages from the Egyptian ritual, and whatever other matter the author was able to press into the service. It is well-nigh unreadable in other than a cursory fashion, yet it undoubtedly presents a vivid picture of a critical period in Egyptian history. The period is that of the decay of the empire under the last of the kings named Rameses, and the establishment of the new line of rulers with the accession of the priest Herhor. The main theme of the whole work is the desperate struggle of Rameses XIII. to overcome the encroachments of the priesthood, replenish the exhausted treasury, and restore the glories of the line of rulers of which he is the last representative. How he fails through impulsiveness and lack of the subtlety needed to cope successfully with the devices of priestcraft, falling at length under the dagger of an assassin, is what this work brings us at its climax. It is a chaotic production, yet it has undeniable power in places, and exhibits undeniable learning throughout. It seems to us to accomplish more successfully than the novels of Ebers the difficult task of presenting, not merely Egyptian scenes, customs, and historical episodes, but also Egyptian modes of thinking. We should say that this was its chief claim upon our consideration.

Reports from Continental Europe have for some time past made much account of a great historical trilogy by the Russian writer Professor Dimitri Merejkowski. The general theme of this work, as suggested by the title "Christ and Antichrist," is the fundamental antagonism between the Pagan and Christian ideals, and the three several sections of the work focus our attention, respectively, upon the three figures of Julian the Apostate, Leonardo da Vinci, and Peter the Great. The entire series has found an English translator in Mr. Herbert Trench, and two of the three volumes have already been offered to the English-reading public. When the first volume, "The Death of the Gods," came to our attention last year, we found it disappointing. It made a great display of erudition, and the character of the emperor was finely conceived; but the sum total of the effect was confusing, and the author seemed incapable of infusing with life the dry bones of his scholarship. The second volume of the series is now at hand, and is here styled "The Romance of Leonardo da Vinci the Forerunner," although "The Resurrection of the Gods" is the author's own chosen title. We have now no reason to withhold the praise that we were ready to bestow, but could not, upon the earlier volume. Here, at least, is a work planned upon a generous scale, displaying vital power as well as scholarship, and deserving of an enthusiastic welcome. It is a work that completely dwarfs the ordinary historical romance by the richness of its contents and the depth of its literary and artistic sympathies. Essentially the book is a spiritualized biography of Leonardo during the last twenty-five years of his life. Whether it be the real Leonardo that the author has drawn for us no man may say. What may safely be said is that no previous portrait has been made that so impresses the reader with the stamp of truthfulness, or that so successfully creates the illusion that he is indeed in the presence of the great artist, the great thinker, and the great explorer of the mysteries of nature. The records of Leonardo's life, and the voluminous manuscripts that he left for posterity to decipher and set in order, have been minutely and lovingly explored by the author, and every characteristic touch or fragment that would seem to illuminate his complex personality has been deftly worked into the narrative. The result is a truly marvellous exposition of both the inner and the outer life of the man, an exposition that saddens us by the pathos of constantly thwarted effort, and uplifts us by the contemplation of a character that seems to have been absolutely free from the petty faults of ordinary humanity, absolutely noble in its motive and aspiration. More than this, the book is a section of the history of culture in one of the most pregnant epochs in the life of the human spirit. It embraces in its span (1494–1519) kings, popes, and tyrants, Savonarola and Macchiavelli, Michelangelo

and Raphael, the bonfire of vanities, the papal partition of the globe, and the French invasion of Lombardy. The superstition of the age, its licentiousness in high places, the shame of its politics, and the glory of its art, all find places upon this richly-colored canvas. And all are brought into relations with the calm thinker — dispassionate in the ordinary sense, yet the very incarnation of the passion of the intellect — whose career gives unity to the historical picture, whose view of life is ever *sub specie æternitatis*, and whose sublime speculations transcend the age that gives them birth. The Russian author has been most fortunate in his English translator. The work reads like an original production; its style matches the elevation of its theme, and fits itself with peculiar flexibility to the varied interests and moods that the author's treatment demands. We notice on the first page a slip in the use of the word "corrosive" where "mordant" is meant, and again, in the story of the papal partition, the awards to Spain and Portugal are given as the reverse of what they actually were.

WILLIAM MORTON PAYNE.

BRIEFS ON NEW BOOKS.

The whimsical philosopher.

A peep into topsyturvydom is offered us in Mr. G. K. Chesterton's latest volume of essayettes, "The Defendant" (Dodd). But, curiously enough, it is this plain, prosaic old world of everyday life that is upside down; we have been standing on our heads and never once suspecting it. The sixteen little chapters that demonstrate this are called "Defences" — of nonsense, of ugly things, of slang, of useful [*i. e.*, useless] information, of penny-dreadfuls, of farce, of skeletons, of planets, and of other things which have hitherto been regarded as either needing no defense or unworthy of one. Amid much that is sane and suggestive, as well as piquant and delightful, these brief treatises contain other things that are merely odd and whimsical. Penny-dreadfuls are unduly lauded, and it is denied that their purple hues are productive of moral color-blindness in the juvenile reader. Slang is exalted to the level of poetry. "All slang is metaphor, and all metaphor is poetry." But the cis-Atlantic reader will be pleased to find American slang held in high esteem. The Yankee's remark, that after the Chinese War the Japanese had to use a shoe-horn in putting on their hats, is quoted as "a monument of the true nature of slang, which consists in getting further and further away from the original conception, in treating it more and more as an assumption. It is rather like the literary doctrine of the Symbolists." The closing chapter, "A Defence of Patriotism," is a witty assault on jingoism. "My country, right or wrong," the author declares to be no less absurd and shocking than "My mother, drunk or sober." Again, "Colonies are things to be proud of, but for a country to be only proud of its extremities is like a man being only proud of his legs."

Autobiography of a Criminal.

Mr. Stanley Waterloo has edited "The Story of a Strange Career, Being the Autobiography of a Criminal" (Appleton); and such disappointment as the reader will unquestionably feel when he comes to the abrupt termination of the history, before the writer has turned criminal at all, is doubtless due to the editor's brief introduction and to the sub-title selected for the work. Thompson is the fictitious name assigned the autobiographer, and the editor has made few changes in his narrative beyond those needed to guard the personalities of the innocent. Going to sea with his father's full consent when still a lad, Thompson was wrongfully arrested for murdering the captain of his ship during his first voyage. Being acquitted after a long stay in jail, he became a sailor of the irresponsible sort, working hard, enlisting in the British navy to escape an abominable merchant ship and deserting as soon as possible, marrying two women who proved to have husbands living and undivorced, and finally obtaining a commission in the navy of the United States at the outbreak of the war between the States, only to fall into Confederate hands and remain imprisoned until the war was nearly ended. There, two, the story ends, — though Mr. Waterloo assures his readers that the man's life was henceforth passed in one or another of the State penitentiaries. The book is as sincere as possible, and written with a simplicity and directness that deserve commendation; but it would have been more interesting if something had been said of prison-life from the point of view of a man well-born and not uneducated.

An economic study of Prosperity.

Under the title "The Theory of Prosperity" (Macmillan), Professor Patten, of the University of Pennsylvania, has presented the familiar principles of Economics in a novel manner, and has added many new and unique phases of the science. The main features of the book are found in the extension of the scope of economic thought, making it far more subjective than is customary among the older economists, and in the elucidation of the principles of social well-being rather than of the ordinary principles of wealth-getting. The economic purpose is to show that the evils of poverty arise not from the lack of goods but from the misuse of goods. The author points out distinctively that the old differences between "landlord," "manager," "capitalist," and "laborer" are becoming obliterated, and that the terms "rent," "profit," "interest," and "wages" cease to be clear demarcations of income. He treats economic society more as a single entity, without distinctive productive or distributive classes; but he is clear in defining the rights and duties and privileges of all people en-

gaged in the economic processes of life. His theory of property is, to a certain extent, a philosophy of right living. In the chapter entitled "Work and Play," he approaches the great subjects of utility, cost, value, price, surplus, and wages in a novel way; but the reader recognizes familiar forms clothed in new garments. Under "Monopoly Advantage," the author discusses market prices, their rise and fall, and the differential advantages of the rising of monopolistic power; and the conclusion is reached that "monopoly is a problem not of values but of prices." The second part of the book is devoted to "Income as Determined by Heredity." Here the author branches further away from the main principles of conventional economics, and enters the ideas of social well-being. In the last chapter, on "Income as Modified by Economic Rights," he gives what he considers the source of rights, and then proceeds to analyze various categories of rights, such as "Public or Market Rights," "Social Rights," and "Rights of Leisure." In the discussion of the source of rights, the author fails to make himself clear as to the real origin of rights; but he insists that "It is not, therefore, from a theory of distribution that a solution of present difficulties will come, but from a better formulation of the moral code and from a clearer perception of the common rights that new impulses and ideals evoke." In his discussion he makes economic rights something more than freedom of choice and justice, but appears to base them on the economic well-being of man. The book is thoughtful and suggestive, like all of Professor Patten's writings.

A humorist's view of America in Cuba.

Having achieved a reputation as a humorist, Mr. John Kendrick Bangs labors under the disadvantage of not being regarded very seriously by the public. Unfortunately, he himself seems not always or altogether certain whether he is serious or not; and his new book, "Uncle Sam, Trustee" (Riggs Publishing Co.), is apparently named in that uncertain spirit. Unfortunately, too, Mr. Bangs has here seen fit to make merry at the expense of those who are holding before the American people the ideals upon which the nation was founded, basing his rather sorry jests upon foundations so slight that the dignity of his work is seriously impaired. The volume is devoted to a showing of what the American occupation has been able to accomplish in the cities of Santiago and Havana, Mr. Bangs assuming that in some way this is bearing out the national pledge, voluntarily given, to occupy the island for no purpose save that of pacification. By dint of laying stress on all the real good that was accomplished — and of course there was a great deal of it — and keeping silence in regard to all the harm done, Mr. Bangs succeeds in proving that a beneficent despotism is the ideal government for practical results: a conclusion sufficiently obvious before, but one that sounds a little curious when elevated, as in this case, into an American ideal by an American. Perhaps it is best to remember that the author is, after all, a humorist. Cuba is to-day, if official reports are to be trusted, in a rather bad way through the cupidity of certain American interests. In the face of that sorry truth, it does not become any American to flaunt the national ensign in the face of the world as a complete reply to the strictures of idealists. "Plain duty," *pace* Mr. Bangs, has been made a little less obvious by his writing here, and his attitude is to be regretted accordingly.

Books of optimistic wisdom.

Two little books by Mr. Hamilton Wright Mabie, "Works and Days" (Dodd, Mead & Co.) and "Parables of Life" (The Outlook Co.), come to us with the gracefully phrased wisdom of a genial man of letters. The first is a collection of brief essays on every-day subjects, with which readers of "The Outlook" are familiar. Their fine note of serenity and cheerfulness will make the volume companionable for those to whom the messages are not new, as well as to others. It is a book to be picked up at a chance moment, almost no contribution going beyond the length of half-a-dozen pages.—The volume entitled "Parables of Life" is more decidedly literary in method and manner, and there is in it more suggestion of artificiality. The parables are managed with the felicity and grace that we very properly expect of Mr. Mabie, but they seem somehow a little cloying to the taste. Perhaps it is because we are now rather unwilling to bother with anything but actualities themselves, and the thin disguise of a parable seems a useless sort of prettiness. There are eleven of these essays in all, covering various phases of life from childhood to old age. They have a pleasant savor of good-sense and wisdom, and if they sometimes incline to preaching over-much, the preaching is good and wholesome. The volume, a product of the De Vinne press, is a delight to the eye, with its wide margins and elegantly simple binding in brown cloth and paper.

Bronze founders of Nuremberg.

Nuremberg, "Albert Durer's and Hans Sachs' City," was also from 1450 to 1549 the city of the Vischers, — a family of bronze founders, who, in interpreting the teaching of other and greater artists of other lands, impressed upon their work an original power and individuality of their own. They were then, and are still, called "craftsmen." Were they living now, they would perhaps give the work of the foundry into the hands of others, devote their time and attention to the work of modelling and designing, and be known as sculptors. In the history of German art, their work represents the transition from the Gothic to the Renaissance style. The members of this renowned family were Hermann Vischer, his son Peter, and Peter's sons — Hermann, Peter, and Hans. Peter Vischer the elder lends his name as a title to a volume of the "Great Craftsmen Series" (Macmillan); but the

book pays due regard to the other workers in the Nuremberg foundry, accredits Peter the younger with a higher place in the craft, and finds his statue of King Arthur, in the tomb of Maximilian at Insbruck, worthy of comparison with the supreme triumph of Renaissance sculpture, Donatello's St. George. To emphasize the value of this book as a contribution to the series of "Great Craftsmen," it needs but to add that the author, Mr. Cecil Headlam, has written "The Story of Nuremberg," and that he does not disappoint us when he turns his attention to some of Nuremberg's famous sons.

Russian and French folk-tales about Napoleon I.

Two interesting folk-tales relating to Napoleon I., translated into colloquial English and furnished with a discriminating Introduction by Mr. George Kennan, are published together in a volume by The Outlook Co. The first tale, entitled "Napoleonder," is a Russian story, edited or put into literary form by Alexander Amphiteatrof of St. Petersburg, and published in December, 1901, in the St. Petersburg "Gazette." The other tale was written by Honoré de Balzac, and is supposed to be the story of Napoleon told by one of his old soldiers to a group of French peasants. Doubtless the unprejudiced reader will be disposed to agree with Mr. Kennan, that the Russian story is decidedly the better of the two. To quote from the Introduction, "The French peasant regards Napoleon merely as a great leader and conqueror, created to be the father of soldiers, and aided, if not directly sent, by God, to show forth the power and glory of France. The Russian peasant, more thoughtful by nature as well as less excitable and combative in temperament, admits that Napoleon was sent on earth by God, but connects him with one of the deep problems of life by using him to show the divine nature of sympathy and pity, and the cruelty, immorality, and unreasonableness of aggressive war." But to those familiar with the beginning of the Book of Job and with the prologue to Goethe's "Faust," the apology for the seeming irreverence of the Russian story appears hardly necessary. The reading of these stories will in any case prove a pleasant diversion, and their comparison a profitable task.

Sauntering in Hertfordshire.

Mr. Herbert W. Tompkins prefers "Sainte Terrer"—the "holy-lander" or pious pilgrim — to *sans terre* — homeless or without house — as the proper origin of the verb "to saunter." He declares that true sauntering is an art that may be cultivated, and he finds the highways and byways in Hertfordshire admirable for its cultivation. Mr. Tompkins observes everything as he lightly passes along, — the characteristics of village architecture, little details in the churches that would escape the attention of most wayfarers, curious epitaphs in the churchyards or inscriptions on stone buildings, the tumuli of primitive man, barrows of Danish origin, relics of the Roman occupation, and the botany and natural history of each locality, — and he writes of all of them in such manner that his reader sees them too, and takes also a keen delight in the seeing. He knows, besides, a long list of names of English worthies who were either born in Hertfordshire or at one time lived there, and the reader shares his interest as he passes through a village of which any of them were native or with which they were in any manner associated. The book is charmingly illustrated by Mr. Frederic Gregg, who well knows the artistic and illustrative value of a line. Thus Hertfordshire furnishes materials for a valuable contribution to the charming "Highways and Byways Series" (Macmillan).

Daily life in Spain and Portugal.

The recent war between Spain and the United States left no such animosities behind it in either country as that the American globe-trotter might not find a hearty welcome in Spain, or desire to make up what might be deficient in his knowledge of the Iberian Peninsula. A book on Spain is therefore timely. To the series of "Our European Neighbors" (Putnam), Louis Higgin is enabled, by a residence of many years in Spain, to contribute a very readable and informing book on "Spanish Life in Town and Country." We are prevented from assuming the work to be written by a man, by the incidental mention of something that happened in the author's girlhood. It is, however, written in an exceedingly pleasing style, and no phase of Spanish life is overlooked or neglected. Portugal, like and yet in many respects unlike Spain as it is, is deemed not important enough to warrant a separate volume, and two chapters on Portuguese life — "Land and People" and "Portuguese Institutions" — are added by Mr. Eugene E. Street, that the book may present a complete view of the Iberian Peninsula. It is to be heartily commended for the enlargement of popular ideas on the subject of Spain and Portugal.

Brief sketches of rural pleasures.

Half a dozen slender chapters on the pleasures of trout-fishing, one on wild-duck shooting, three on other rural themes, and a translation of one of Erckmann-Chatrian's shorter stories, make up the Rev. James B. Kenyon's second volume of prose sketches, which he has named "Remembered Days" (Eaton & Mains). The little poem that precedes these chapters forms not the least pleasing feature of the book, whose subsequent pages show a somewhat florid style clothing an amount of matter that is not, and doubtless was not meant to be, stupendous. But a quiet humor, an observant eye, a poetic fancy, and a pure delight in country life, are the author's precious possessions, and his book has something of the breezy freshness of the scenes that inspired it. The most quaintly-amusing character in the volume is Uncle John, who was so tender-hearted toward all creation, vegetable as well as animal, that it hurt

his feelings to weed his garden; and who fertilized his fruit trees with scraps of old iron, as a needful tonic. A brief extract in conclusion: "He who is content with simple joys and whose heart is perpetually fed with the dews of the morning gives no hostage to evil days."

BRIEFER MENTION.

Most text books of elementary English claim to be practical, but few of them really justify the claim. One of the few is "A Text-Book of Applied English Grammar" (Macmillan), by Dr. Edwin Herbert Lewis, whose previously-published school books in English have met with deserved favor. Here is a book that is practical in the best and fullest sense, and is calculated to make the subject really interesting (given a good teacher) to juvenile minds. There are great numbers of exercises, some of them happily based upon well-known pictures, and all skilfully devised to develop the immature reasoning powers of children. This book seems to us one of the best for its purpose that have ever been produced.

The George H. Ellis Co., Boston, publish a pamphlet entitled "Secretary Root's Record," or "Marked Severities in the Philippine Warfare." It is a careful analysis, by two distinguished lawyers, Messrs. Moorfield Storey and Julian Codman, of the utterances of the Secretary of War concerning the crimes committed by American soldiers in the Philippine Islands. Every statement made is supported by convincing evidence, and the record as a whole convicts Mr. Root of frequent misrepresentations, suppressions of the truth, and deliberate attempts to gloss over the use of torture in extracting confessions, and other atrocious practices. It is difficult to see how any effective reply can be made to this scathing denunciation.

In preparing his "Handbook of Best Readings" (Scribner), Professor S. H. Clark of the University of Chicago has contrived to run the gamut, from work suited to the commonest uses of the professional elocutionist up to the accepted classics of the language in both prose and verse. Coming from such a source, there should have been some practical acceptance of literary standards and a refusal to recognize sentimentality and mere fudge, and we are sorry to observe the sort of companionship which is here thrust upon the really good literature that makes up a considerable portion of the volume.

It is somewhat daring for anyone after Mr. Stedman to prepare "An Anthology of Victorian Poetry" (Dutton), yet this is what Sir Mountstuart E. Grant Duff has done. He apologizes for it by saying that it presents merely the personal equation of his own likings, which hardly needed to be said. When he goes further, and claims that all other anthologies do the same thing, he ignores the fact that there is such a thing as expert judgment of poetry, and that the best anthology must be the one that most completely keeps the compiler's tastes in the background. We do not particularly care for the personal equation in such a work unless it is the equation of a remarkable personality, as in the case of Emerson's "Parnassus." For the rest, Sir Mountstuart has made up for us a volume of excellent reading, and his taste is usually in the line of good critical opinion. His somewhat *naïve* comments upon the poets might just as well have been omitted.

NOTES.

Shelley's "Sensitive Plant" is published by Mr. John Lane in his pretty series of "Flowers of Parnassus" booklets.

The first number of "The Reader," a new literary magazine to be published in New York, will appear this month.

Corneille's "Le Menteur," edited by Dr. J. B. Segall, is a new French text published by Messrs. Silver, Burdett & Co.

A new edition of Thackeray's two "Sketch Books" comes to us in neat form, with the original illustrations, from the press of the Macmillan Co.

Mr. Robert Grier Cooke, formerly president of The Grafton Press, has gone into the publishing business on his own account at 70 Fifth Avenue, New York.

A new edition (the third) of Mr. Stanton Coit's "The Message of Man: A Book of Ethical Scriptures" is published in attractive pocket form by the Macmillan Co.

The October issue of "The Craftsman," marking the first anniversary of that earnest and worthy exponent of art in its industrial aspects, appears in much enlarged and improved form.

Messrs. Silver, Burdett & Co. publish, for school uses, a selection from "Lord Chesterfield's Letters to his Son," edited, with what slight apparatus is needful, by Mr. Joseph B. Seabury.

"The Book of the Strawberry," by Mr. Edwin Beckett, and "The Book of Climbing Plants," by Mr. S. Arnott, are the latest additions to Mr. John Lane's series of "Handbooks of Practical Gardening."

The Scribners announce the early appearance of "Nova Solyma," the romance in prose and verse unearthed last winter in England by Walter Begley, and believed to have been written anonymously by John Milton.

Messrs. Houghton, Mifflin & Co., reprint in a "handy volume" set of four volumes, the series of "Breakfast Table" books of Oliver Wendell Holmes, to which "Over the Teacups" is appropriately added. It makes a very nice set of books indeed.

Perhaps the most attractive volume in the "Literatures of the World" series of the Messrs. Appleton will be the one devoted to "American Literature." It has been written by Prof. Wm. P. Trent, and embraces the whole period from the first settlement down to recent times.

New volumes of the "Temple Bible" are rapidly following one another. "Kings I. and II." is edited by Dr. J. Robertson, "Chronicles I. and II." by Archdeacon A. Hughes Eames, "The Book of Psalms" by Dr. A. W. Streane, and the "Acts and Pastoral Epistles" by Dr. B. B. Warfield.

A novel idea in reading-books for children is the collection of tales of "Wandering Heroes," retold from old chronicles by Miss Lillian L. Price. Among the subjects are included Joseph, Prince Siddartha, Cyrus the Great, Clovis, and Leif Ericsson. Messrs. Silver, Burdett & Co. publish the little book.

The publishing business hitherto conducted by Mr. Doxey, at the "Sign of the Lark," has passed into the hands of Mr. Godfrey A. S. Wieners of New York. Besides some additions to the well-known series of "Lark Classics," Mr. Wieners has in preparation a

limited edition of the Rubáiyát, printed on handmade paper and on vellum, with decorative borders by Mr. Louis B. Coley.

"The Fascination of London" is the collective title of a series of small volumes published by the Macmillan Co. They are the joint work of the late Walter Besant and Mr. G. E. Mitton, and comprise four numbers, devoted respectively to Chelsea, Westminster, the Strand District, and Hampstead.

Mrs. Sara A. Hubbard's "Catch Words of Cheer," published by Messrs. A. C. McClurg & Co., is in the form of a birthday book or diary, each day of the year having its cheering thought. Stevenson's "Man does not live by bread alone but also by catch words" is the motto of this exceptionally dainty little volume.

Readers of "The Outlook" have learned to have a kindly feeling for the "Spectator" whose weekly observations have long constituted one of the interesting features of that journal. To such, and others, the volume called "Seen by the Spectator," a reprint of selections just published by the Outlook Co., will be welcome.

To their series of "Little Histories of Art" Messrs. A. W. Elson & Co. have added a monograph on "Italian Painting" by Prof. John C. Van Dyke. For those who wish an outline sketch of the subject, in the briefest form possible, nothing better could be found than this little essay. Five photogravure plates of excellent quality supplement the text.

Dr. J. Leslie Hall's translation, rhythmical and moderately alliterative, of "Judith, Phœnix, and Other Anglo-Saxon Poems" (Silver), continues the good work begun by him when he translated the "Beowulf" several years ago. The other poems are the "Andreas" legend, and the Battles of Malden and Brunanburh. There are brief introductions to the five works, and a few foot notes.

Nothing in American history has had a more profound effect upon the future of the country than the expedition headed by Meriwether Lewis and William Clark, which left St. Louis in 1804, passed up to the Missouri and over the mountains to the headwaters of the Columbia and thence to the Pacific coast, returning overland in 1806. This magnificent conception of President Jefferson has been seized upon by Mrs. Eva Emery Dye, of Oregon, as the backbone of a book to be published within a few weeks by A. C. McClurg & Co., under the title of "The Conquest." The narrative, however, begins with the active life of George Rogers Clark, the explorer's elder brother, during the war with the Indians provoked by Lord Dunmore in 1774 to distract the attention of the rebellious colonists of Virginia, follows him through the fighting with the British and their savage allies in the revolutionary war along the western frontier, and does not end until William Clark's death in September, 1838, after he had been at the head of Indian affairs of the nation for a full generation. This covers the settlement of the United States from the tidewaters of the Old Dominion to the extreme northwestern corner of its boundaries, and enables Mrs. Dye to bring into the scope of her work all the deeds of the nation for a period extending over sixty-seven of its most vital years. As a result the story has the sweep and swing of an epic poem, not all the battling before Troy and the wandering of Ulysses revealing figures more heroic or deeds of equal consequence to humanity.

List of New Books.

[*The following list, containing 160 titles, includes books received by* The Dial *since its last issue.*]

BIOGRAPHY.

Alexandre Dumas (père): His Life and Works. By Arthur F. Davidson, M.A. Large 8vo, gilt top, uncut, pp. 426. J. B. Lippincott Co. $3.75 *net.*

Henry Wadsworth Longfellow. By Thomas Wentworth Higginson. With photogravure portrait, 16mo, gilt top, pp. 336. "American Men of Letters." Houghton, Mifflin & Co. $1.10 *net.*

With Napoleon at St. Helena: Being the Memoirs of Dr. John Stokoe, Naval Surgeon. Trans. from the French of Paul Frémeaux by Edith S. Stokoe. Illus. in photogravure, etc., 12mo, gilt top, uncut, pp. 258. John Lane. $1.50 *net.*

Sir Joshua Reynolds: His Life and Art. By Lord Ronald Sutherland Gower, F.S.A. Illus. in photogravure, etc., 8vo, gilt top, pp. 144. "British Artists." Macmillan Co. $3.

Thoreau, his Home, Friends, and Books. By Annie Russell Marble. Illus. in photogravure, 8vo, gilt top, uncut, pp. 343. T. Y. Crowell & Co. $2. *net.*

Jean Francois Millet: His Life and Letters. By Julia Cartwright (Mrs. Henry Ady). Illus. in photogravure, large 8vo, gilt top, uncut, pp. 396. Macmillan Co. $3.50 *net.*

John Ruskin. By Frederic Harrison. 12mo, gilt top, uncut, pp. 216. "English Men of Letters." Macmillan Co. 75 cts. *net.*

Dante and his Time. By Karl Federn; with Introduction by A. J. Butler. Illus. in photogravure, etc., 8vo, gilt top, uncut, pp. 306. McClure, Phillips & Co. $2. *net.*

The Roll-Call of Westminster Abbey. By Mrs. A. Murray Smith (E. T. Bradley). Illus., 12mo, gilt top, uncut, pp. 418. Macmillan Co. $2.50.

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THE GROWTH AND MISSION OF NATURE-POETRY.

Among current phrases, few have received wider use and more frequent distortion than the herald cry of Rousseau, "Back to Nature." In its inception a watchword of revolt against tyranny and artifice, it has inspired the most sincere reforms and has clothed the most morbid sensationalism of the past century. Despite occasional perversion, however, the nineteenth century reinstated Nature as an inspiration to the noblest poetry, as an incentive to educational vitality, as an agent to restore and interpret life in its elemental sanity. While we speak of Nature study and Nature poetry as evidences of the advance of this age, we forget that, in truth, we have receded to past ideals and restated them with the knowledge and broader spirit of our own century. We have yet to surpass the Nature revelations of beauty and worship in the primitive literatures. If we have a scientific accuracy, a logical interpretation of Nature's laws, have we achieved any purer insight, any loftier imagination, than was attained by Moses on the Midian hills, by David in the Palestine pastures, or by Homer and Moschus on the shores of the Ægean? We have yet to surpass the pastorals of Virgil and Lucretius, the glowing visions of Celtic Ossian and Persian Omar, or the grand and fervid narratives of the Runic bards.

These primitive poets found Nature beautiful and friendly; more than that, she was a guide and a protector. They embodied their love and worship for her under symbols of their religion; we do the same. One may dispute the accuracy of these early poetic fancies; such criticism fails to nullify their poetic insight. They could not understand the scientific processes of growth, fermentation, and decay, — laws explained by mere children to-day, — yet they knew the value of Nature to humanity, they recognized her inspiration and worshipped her divinity. The facts which thousands of years have discovered are of great value, but they do not affect the real truth, the vital spirit of these pioneer Nature interpreters. For their superstition, we have instilled the spirit of research.

It is a far call from our age to these pastorals of classic times; there have been many tangential paths, hence the message "Back to Nature." Confining oneself to English poetry, as example, one notes the survival of early ideals in the pastorals of Piers the Plowman, and Chaucer; then the gradual transference of interest from Nature to hu-

manity, and the era of artificial standards and verbose, euphuistic form. Two poets, Spenser and Shakespeare, retained their love of Nature and adherence to her simple, sincere teachings. The former confessed to a desire to revive the Virgilian spirit. The latter painted marvellous tints of sunshine and forest shade; he used Nature as a background for his finest scenes. With a magical insight he seemed to prophesy our later spirit of scientific yet poetic interpretation, when his Jacques found

> "Tongues in trees, books in the running brooks,
> Sermons in stones, and good in everything."

Following these poets, who interpreted Nature in an age already becoming enslaved to form and fashion, there was the era of apathy and decadence, both in poetry of nature and of loftier life, from the later passing of Shakespeare to the advent of Cowper and Wordsworth. For a time, Nature was regarded not alone with indifference but even with disgust. Dryden, Pope, and their associates, extolled the city and deplored the hardships of trips into the country. In prose also was voiced this same sentiment of repugnance: the hills were irksome, the streams were swollen, the ocean was wild and gloomy. With the exception of occasional lines in Milton's masterpieces, Nature seemed a tabooed theme for poetic usage.

From such abnormal status there came a reaction, gradual and tentative for many decades. At first it was in the revival of Nature similes, not to celebrate the glories of scenery, but to afford more striking epithets for descriptions of town-life and simpering heroines of the drawing-room. One readily recalls the vacuous phrases, "lithe as a willow," "cheeks like a damask rose," and similar "millinery adjectives." Nature, as either true illustration or incentive, was still unseen. In minor strains one notes the first revival of simple, true appreciation of Nature forms and rural beauty. Gay's "Shepherd's Week" contains a few rare intuitive lines on bird habits and country life. The "Pastorals" of Ambrose Phillips are meagrely interlined with passages of Nature observation, though one still misses the note of comradeship. Allan Ramsay was the pioneer poet in this revival of sympathy between Nature and man; "The Gentle Shepherd" emanated from an observant mind and a sincere love of rural scenes.

Thomson, by concentration of theme and minuteness of description, stimulated popular taste to a new observation of English woods and flowers. While his scenery is vivid and often effulgent, there is a lack of the emotional warmth noted in Ramsay, and soon to be fully vitalized in the poetry of Gray, Beattie, and Burns. This spiritual awakening found expression in the poetry of Langhorne, Burns, Crabbe; it reached its fruition in Cowper, Wordsworth, Bryant, and Whittier. Over the tender and significant Nature poems of Cowper, will ever linger his epigram, defiant to the artificers of past verse, —

> "God made the country and man made the town."

Nature had a personal message of healing for this poet in the tangled meshes of his life; he realized and poetized her sane, restorative powers.

Thus had the poets of the middle and later eighteenth century portrayed Nature as a sensuous delight, a mental inspiration, and a shrine for the soul's worship and repose. Wordsworth embodied all these attributes. To him, Nature, in wildness or repose, inflamed the senses and the imagination, incited observation and thought, revealed the true meaning of creation and the divine. A type of the imaginative dullard of his time was "Peter Bell." This apathy he combatted with far more vigor than he deplored extreme scientific dissection. Eager to bring about harmony between the poet and the scientist, Wordsworth was the pioneer in expressing this ideal unity, now far nearer its consummation; "If the time should ever come when what is now called science, thus familiarized to man, shall be ready to put on, as it were, a form of flesh and blood, the Poet will lend this divine spirit to aid the transfiguration, and will welcome the Being thus produced as a dear and genuine inmate of the household of man." Tennyson and Browning, affected even more than were Wordsworth and Shelley by the scientific trend of thought, blended accuracy with tenderness, observation with passion. Emerson revealed in American poetry the influence of converging science and poetry, often substituting the philosopher's query for the poet's fancy. In "The Rhodora," however, with dauntless defiance to speculation and utilitarian theories, he has produced a marvel of poetic charm.

We apply the term Nature-poet without discrimination. In fact, after the revival of this inspiration nearly all the Victorian poets of first rank, and the American writers in yet greater degree, used Nature freely in their "poet's cloth of gold." Tennyson found her beauteous changes a never-failing illustration for his lyrics and dramas of life. "In Memoriam" is tinctured by scenic stanzas, analogies or accompaniment to human mood. Swinburne and Morris, with less skill and diversity, have thus used Nature as illustration. Browning, in the major part of his poetry, does not commingle in loving relations man and the external world, either in its glory or its peace. There are exceptional passages, as the delicate song of the Mayne in "Paracelsus." From Nature, as a rule, he gains solitary intellectual incentive. In "Pippa Passes" and "Saul," however, the poet interprets human responsibility and sanity through the allegorical and descriptive messages of Nature.

Few poets have had deeper fervor for solitary Nature, both broad and restricted, than Landor. Like Keats, a devotee of classicism, he peopled woods and hills with messengers of Phœbus and Bacchus,

even as the English nightingale is to Keats a "light-winged dryad of the trees." Occasionally in Landor's poems one meets a lyric, blending, in happy simile, Nature and heart-love:

> "From you, Ianthe, little troubles pass
> Like little ripples down a sunny river;
> Your pleasures spring like daisies in the grass,
> Cut down, and up again as blithe as ever."

The ancients gave Nature animate shapes, yet seldom human; they made her sympathetic with man, often creative for him. But it remained for the nineteenth century to endow Nature with a soul, to apostrophize her as the highest conception of Life, Love, and Truth. Wordsworth infused both a mentality and a spirituality into the object of his worshipful companionship. Coleridge embodying his philosophy in his Nature poetry made the world the transcendental image of ourselves:

> "Ah! from the soul itself must issue forth
> A light, a glory, a fair luminous cloud
> Enveloping the Earth."

Shelley's poetry yet more personifies the elements with the spirit of life and love. His "Skylark" is a "blithe spirit," his "West Wind" a "spirit fierce,—impetuous one." Love, embodiment of Nature and humanity, the ultimate sublime creation, utters the magical finale of "Prometheus Unbound,"—

> "And folds over the world its healing wings."

While for purposes of classification one may divide the modern poets, in their treatment of Nature, into three classes—those who worked by illustration, by incentive, and by interpretation,—such distinctions are far from absolute. Tennyson and Browning, Longfellow and Lowell, are in the main types of illustrative poets; Byron, Scott, and Landor, poets of mental incentive or inspiration; Wordsworth, Shelley, Bryant, Emerson, and Whittier are interpreters of human and divine laws through Nature communion. There are, however, occasional poems by many of the modern exponents of this age of speculation, suggesting queries and yearning for their solution in Nature's laws. In Tennyson's later work are many such hints; for he was the most perfect creation of his age. When he plucks his "Flower from the Crannied Wall," his cry is,

> "But if I could understand
> What you are, root and all, and all in all,
> I should know what God and man is."

The current poets have interwoven Nature in varied ways,—especially as allurement to wearied city-pent souls, and as antidote to devitalizing commercialism and greed. Nature vistas, in vigorous and delicate outlines, are scattered throughout the poetry of Robert Buchanan, George Meredith, William Henley, and Alfred Austin. They give sensuous charm to the dramas of Stephen Phillips, and to the tense and virile odes of Kipling. William Watson, an avowed pupil of Wordsworth, has proclaimed allegiance in deep sympathetic Nature worship.

In American poetry there are yet more distinct stages of development and messages of joyance and reverence in Nature communion. It is axiomatic to recall the early prose, and the so-called poems, descriptive of the cold wild hills and forests that seemed "daunting terrible" to the colonists in their primal search for shelter and harvest. With the conquest of the soil and relaxation of the Puritan revulsion against all objects of taste and joy, came an awakening of the observant and descriptive faculties,—reflected in the pioneer Nature verses of Philip Freneau and Richard Alsop. After a series of crude yet sincere efforts at pictorial vision, among such forgotten poets as Percival and Wilde, wherein awe is replaced by comradeship, Bryant, in 1817, wrote "Thanatopsis" and declared himself our first true Nature poet. Like Wordsworth, he combined illustrative portrayal with fervent incentive and broad interpretation. Emerson and Whittier also revealed this reflective and interpretative attitude. If the former often accentuated the philosophic strain, he never lost the poet's charm. Whittier must ever suggest the simple and heartfelt bucolics of Blake and Burns. Less speculative but more trustful than his associates, he has poetized Nature in graphic and varied forms. Lowell, like Tennyson, found incentive to keen imaginative and emotional pictures in woodland walk, brilliant flowers, or dashing ocean-spray. Longfellow is especially the American poet of the sea and shore, and in these memories are found some of his most perfect work. With a note of true revelatory inspiration, he wrote,

> "The heart of the great ocean
> Sends a thrilling pulse through me."

Bayard Taylor is yet to receive due recognition as a poet. To him Nature gave rich fancies and strong interpretations of life and divine laws. The early "Home Pastorals," the later sensuous pictures of the Orient, reveal the poet's insight and joyous comradeship with widely-scattered Nature forms. In the rollicking music of "Wind and Sea," as sung to-day, do we not often forget the poetic beauty? Buoyancy and grace coalesce in his poems. In occasional revulsion at Whitman's baldness and scientific freedom, we may overlook two odes unequalled in tenderness and Nature interpretation—the nocturne of the mocking-bird and the perfume of the lilac.

Southern skies and color must ever lure the poet's senses. America has claim to no poet more deeply infused with Nature communion than was Lanier. He possessed even more than comradeship. His soul responded to personal affinity in the marshes, the robin, and the "Friendly, sisterly, sweet-heart leaves."

In later poetry, of whatever locality, there are few distinctive Nature versifiers. The exclusive-

ness of theme has given place to broader suggestions of the complex incentives of the age. Wordsworth and Bryant are still the pervasive influences in Nature poetry. They were deeply imbued with the mission of such authorship, — to educate the senses, incite the imagination and thought, and inspire the soul to worshipful interpretation of higher truths. Nature will reveal her lessons only to the responsive soul.

> "Yea, what were mighty Nature's self?
> Her features could they win us,
> Unhelped by the poetic voice
> That hourly speaks within us?"

The mission and the distinctive message of Nature poetry have been assimilated in many other themes of current verse. She utters her reproach, she offers her benison, to a restless civilization. The exquisite lyrics of Mr. Aldrich, the symphonic hymnal stanzas of Mr. Stoddard, the lyric pictures by Richard Burton and Dr. Van Dyke, Miss Reeve and Miss Guiney, the flower-songs of Mrs. Moulton and Mrs. Deland, the bucolics of James Whitcomb Riley, — such are indicative of the variety and effulgence of American Nature-lore. In the strange focalized genius of Emily Dickinson are brilliant descriptive flashes, as in "The Blue Jay":

> "No brigadier throughout the year
> So civic as the jay.
> A neighbor and a warrior too,
> With shrill felicity."

Among our younger American poets, nearly all of whom have written Nature verse of beauty, are three with significant motives. The sonnets of Mr. Lloyd Mifflin are unique and revelatory of the artist-student of woods and shore. If the metrical form is occasionally difficult to maintain with ease, the mind-image is always lucid and stimulative. Mr. Scollard is a poet of rare melodies. His excess of imagery seldom obscures the real simplicity and fervor of thought. "The Walk" which leads him to "The Hills of Song," and more recently "The Lure of the Woodland," have traces of floridity, but are matchless in music and joyance. From our fretting, rushing surface-impressions, Nature can lure us by the "magicry" and harmony portrayed by this poet. For the tabulated facts of Nature, her poetry supplies loving observation and recognition of the vital truths, "the verities of life." Nature to such a poet is not alone a picture but a loving comrade. To give counterpoise to the scientific analysis of the day, the poet trains imagination and soul for Nature-communion. Mr. Cheney, one of our lyrists of elemental glories and concrete beauties, has well embodied the poet's mission as interpreter of Nature:

> "For him the June days never go,
> For him the roses ever blow,
> And bleakest hours that be
> Are loud with melody;
> He looks, his eye in darkness sightful is;
> He leans, his ear can hear the silences."

ANNIE RUSSELL MARBLE.

The New Books.

A BOSWELL FOR DUMAS.*

"Posterity for me begins at the frontier," said Dumas. And it is only during the last quarter-century — since the death of their writer — that the imaginative pages of "Monte Cristo" and "Les Trois Mousquetaires" have made America no inconsiderable part of that frontier. It has recently been pointed out that it is chiefly to Mr. Andrew Lang and Robert Louis Stevenson that the literary rehabilitation of Dumas with the English-speaking public is to be credited; the former having assured us that the adventures of the three musketeers belonged to a legitimate sphere of French literature, while the latter voiced his admiration of the unstrained and wholesome morality of his "Vicomte de Bragelonne."

In his interesting narrative of the life and works of Dumas, Mr. Arthur F. Davidson, a critical English student, has made good use of the voluminous Dumas literature that preceded him. The various French works concerning Dumas have all confined themselves to some particular side of his talent or some particular period of his life. Hence, the present volume is, from a biographical and literary standpoint, the first comprehensive and continuous work, and fitly commemorates the centenary of Dumas's birth — July 24, 1902. For some time the belief was current that Dumas was born in 1803. Says the present biographer:

> "By a singular inadvertence — so persistent is error — this was the date which originally appeared on the monument in the Place Malesherbes, which has since been corrected. It is reasonable to attribute the origin of this mistake to the ambiguity of the Republican Calendar. 'On the fifth day of Thermidor in the year X of the French Republic' — so runs the *acte de naissance* of Dumas; and only on the supposition that the first year of the Republic began on September 22, 1793, would X be 1803. But, in fact, the first year was considered to end, not to begin, on September 22, 1793, so that X would be 1802."

The first pronounced literary influence experienced by Dumas came from a meeting with Adolph de Leuven, afterwards a prolific writer of *vaudevilles* and comic operas. Another event bearing upon his career was a performance of tragedy called "Hamlet," by an author named Ducis. So the play-bill announced.

* ALEXANDRE DUMAS (*père*): His Life and his Works. By Arthur F. Davidson, M.A. Philadephia: J. B. Lippincott Co.

To Dumas the word "tragedy" suggested Corneille and Racine. He knew nothing of "Hamlet," nor of Ducis; still less that this was only an adaption from Shakespeare in which the French playwright sought to smooth over the crudities of the original by certain doctorings in the approved "classic" style.

"The demon of poetry was now awakened in me, and would give me no rest," said Dumas. Soon after, through a happy chance, he was introduced to that happy coterie of privileged beings who made the plays and the laws of the Théâtre Français.

As this event marked a starting-point in his remarkable career, it may not be amiss to lay aside for the moment Mr. Davidson's biography and glance at the conditions then existing. The aberrations of the French dramatists arose principally from an egregious misconception of Shakespeare, whom they ambitiously attempted to imitate and rival. His name, and those of Schiller and Goethe, were perpetually on their lips; and yet the only development they aimed at was that of sensual propensities, — although these are the lowest in the scale of themes for dramatic treatment, according to those great masters themselves. The old formal classic drama had fallen into decay and disrepute; a new order of things was demanded by the innovating spirit of the times. Great models of other nations, indistinctly understood, seemed to form standards whereon their compositions might be moulded. Unsuited to French style and sentiment, the endeavor to imitate them led to productions of the most anomalous character, wherein the stateliness of Shakespeare, the mysticism of the German, the impetuous frivolity and diseased imagination of France, were mingled in a heterogeneous compound. Wherever the influence of Shakespeare is felt it must be ultimately beneficial. Schiller's "Wallenstein" and Goethe's "Torquato Tasso" sank into inferiority when compared with Shakespeare. When the French public began to manifest the desire for a new dramatic form — for a drama more in unison with and expressive of the spirit of the times — Delavigne wrote his "Vepres Siciliennes." It appeared in 1824 (when Dumas was twenty-two years of age), and the sentiments of liberty that abounded in it endeared it for a while to a fastidious public. It was the forerunner of a new school in French dramatic art.

"La Chasse et l'Amour," a vaudeville in the Scribe fashion, marked Dumas's *début* as a dramatist. The piece was produced at once, — illustrating, as Dumas in a Pickwickian way observes, "the mutability of human judgment." Other light works were produced in quick succession. In 1827 a company of English actors, chief among whom was Charles Kemble, visited Paris with a Shakespearian *répertoire*. "From this hour, as never before, I had an idea what the theatre really was," says Dumas. "It was the first time I had seen on the stage real passions animating men and women of flesh and blood."

"Henry III.," — described as a faithful picture of the period intended to be represented, — was a notable success. It was appreciated the more for the reason that hitherto Dumas had been notorious for the freedom with which he poached in German preserves; while the talent displayed in dressing up his spoils, combined with his undoubted originality, had silenced his critics. "Christine" and "Antony" followed "Henry III." These preceded their author's short career of political life, summing up which his biographer says:

> "It is easy enough to criticise him from the vantage-ground of secure indifference; we do better to remember how hard it was in those 'incandescent' days to avoid entanglements (witness, for example, all the ridiculous turmoil raised in 1833 about the interesting condition of the Duchesse de Berry), and to admit that if Dumas sometimes made a fool of himself he did so in a numerous and not undistinguished company."

Page after page is devoted by Mr. Davidson to the other theatrical works of Dumas. We are told how his "Napoleon Bonaparte" was written; we are given descriptions and critical comments on "Antony," "Richard Darlington," "La Tour de Nesle," Catherine Howard," "Don Juan de Marana," etc., on down through the list. Then follow entertaining chapters of anecdote and reminiscence. As he approached middle age, the alert dramatist noticed with regret two tendencies of the times: the decline of supper parties as an institution, and the growing habit of smoking. He regarded nicotine as a stupefying drug, — the enemy of *esprit*. At repartee, Dumas was always able to hold his own. At the Français one evening, during the performance of a play by Soumet, a spectator was observed to be slumbering. "Look," said Dumas to the author of the play, who was sitting near him, "you see the effect produced by your tragedy!" But next evening, at the same theatre, it happened that the play was one of Dumas's own, and it happened that a gentleman in the stalls was overpowered with sleep. Soumet, being present, noticed this; and with infinite satisfaction, tapping Dumas

on the shoulder, he said: "Please notice, my dear Dumas, that your plays can send people to sleep as well as mine." "Not at all," was the ready reply; "that's our friend of yesterday; he has not woke up yet!"

Mr. Davidson points out that between Scott and Dumas there are resemblances which always strike the attention. Both, as boys, were what is scholastically called "idle"; both began life as apprentices to the legal profession; each essayed a form of literature different from that in which he eventually found his widest popularity. Scott began with poetry, Dumas with drama; but the chief title to fame for both was to be the historical novel. In each case German romanticism was a powerful influence; and by a curious coincidence both Scott and Dumas in early years exercised themselves in a translation of the same work — Burger's ballad of "Lenore." Both authors, it may be added, made much money by their writings; the one built his Abbotsford, the other his Monte Cristo, — and both fell into financial difficulties. "The qualities of Scott," said Dumas, "are not dramatic qualities. Admirable in the portrayal of manners, character, and costume, he is unable to depict passions. 'Kenilworth' is the only *roman passione* that he wrote, and it is the only one that has attained great success in stage form. . . . My conviction was that France would be best suited by an equal fidelity in regard to manners and characters, combined with a more lively dialogue and more real passions." After reading the "Waverley Novels," he cherished the idea of popularizing French history.

In Victor Hugo, France beheld the double character of genius: the light-hearted poet and the dismal humanitarian; the lover of beauty for the sake of beauty, and the conscious admirer — not to say advocate — of ugliness, of crime, of monsters. Balzac was survived by a feeble school of imitators, and France was subjected to a tainted course of licentious literature — in which scandalous stories were covered over by a certain elegant varnish by describing the scenes as taking place in the drawing-rooms and boudoirs of high life. Michelet was looked upon as a professional historian. Merimée was too delicate for the general public, though his gems of art were prized by the *connoisseurs*. Such was the condition of things when Dumas conceived the idea of writing novels of historical significance, as Scott had done across the channel. "Le Chevalier d'Harmental" was followed by "Une Fille de Regent," "La Reine Margot," "Le Chevalier de Maison Rouge," "Joseph Balsamo," and so on. Says Mr. Davidson:

> "Human nature, as Plato long ago observed, has been coined in very small pieces; and the sorting of these, to form a just estimate of character, involved so much balancing and counterbalancing that it ends in being perplexing without being any the more infallible. For Dumas it has to be said that whenever he touches history — in novels, plays, or studies — he has the true historical instinct; without either faculty or inclination for the drudgery of analysis he somehow arrives at a synthesis quite as convincing as any that can be reached by the most minute methods."

"The Three Musketeers," — the loyal comradeship of these seventeenth-century gallants, their reckless fighting, their impetuous love-making, which typified to the French public certain characteristics identified with France in her greatest days, — jumped into instant popularity. Speaking of "The Count of Monte Cristo," written in collaboration with Maquet and possibly Fiorentino, Blaze de Bury says:

> "Dumas in a way collaborated with everyone. . . . From an anecdote he made a story, from a story he made a romance, from a romance he made a drama; and he never let an idea go until he had extracted from it everything that it could yield him. Admit, as the critics will have it, his collaboration, plagiarism, imitation: he possessed himself what no one could give him; and this we know because we have seen what his assistants did when they were working on their own account and separately from him."

The present biographer has gone carefully through the long list of Dumas's writings, describing plots and analyzing motives. It would be superfluous to follow him minutely through the list; suffice it to say that the work is that of a scholar, and one who has breathed the atmosphere of Dumas for many years. As the vogue of the historical novel began and ended, so far as France is concerned, with the author of "Les Trois Mousquetaires," his biographer is justified in adding that the influence of Dumas has probably been the greatest in the sphere of the drama. Sardou considered him the best all-round *homme de théâtre* of his century. "Never," wrote a friend, "were good humor, cordiality, and sympathy more plainly stamped on any face than on that of Dumas."

A vagrant by nature, Dumas was always on the move, and his movements were as swift as his repartee. It is said that when he left Paris for the last time, he brought with him all his worldly wealth in the shape of a single gold-piece, which he solemnly deposited on the mantel-piece of his room at Puys. One day, toward the close of his eventful career, his eye wandered to this coin, which had remained un-

touched, and pointing to it he said to his son: "See there! Fifty years ago, when I came to Paris, I had one *louis* in my possession. Why have people accused me of being a prodigal? I have preserved it and possess it still; look, there it is!" It was his last jest. On December 5, 1870, the end came in an apoplectic seizure.

Mr. Davidson has been, on the whole, an appreciative and entertaining Boswell for Dumas.

INGRAM A. PYLE.

THE "VIRGINIA" POE.*

When the edition of Poe, prepared under the editorship of Mr. Stedman and Professor Woodberry, was published about ten years ago, it seemed as if editorial and critical skill had exhausted the possibilities of the case, and that the works of the author were at last brought together in a form that would remain definitive. But we are compelled to admit, after a careful examination, that the existence of the new "Virginia" edition, edited by Professor James A. Harrison, is fully justified by the new matter which it offers, as well as by its corrections in the text of the matter already familiar. While we cannot say that it supersedes the earlier edition — nothing could well supersede the critical and biographical work of the former editors — it does provide a supplement to that edition which students of Poe will henceforth find indispensable.

A *précis* of the new edition, based upon the editor's statement, will make clear the reasons for the judgment above expressed. Quoting Poe's own words, "I am naturally anxious that what I have written should circulate as I wrote it, if it circulate at all," the editor tells us that he became convinced almost from the start of the necessity of extracting "a new and absolutely authentic text from the magazines, periodicals, and books of tales and poems which Poe himself had edited or to which he had contributed." In the application of this procedure each one of the tales and poems has been made the subject of a special study of its various "states," with the result that we have in most instances a very different text from that published by Griswold. In two or three cases only, the Griswold version has been reproduced for the simple reason that the original publication was absolutely not to be found. The foundations of the new edition are supplied by Poe's own copy of the "Broadway Journal" marked by himself, his own copy of "The Raven and Other Poems" (1845), with the poet's marginal corrections (amounting, in the case of "The Raven" alone, to no less than thirty-seven changes), his own copy of the "Tales" (1845) with similar corrections, his own copy of "Eureka," also annotated by the author, and the original files of the "Southern Literary Messenger" and other periodicals to which Poe contributed from time to time.

The work thus presented as Poe wished it to be read is arranged in strictly chronological order, making it possible to study the evolution of his style, and his growth from the crudity of his earlier writings to the almost absolute perfection of his best later work. In dealing with the "Literati" papers, Griswold's substitution of his own work for that of Poe in no less than five cases is exposed. The "Marginalia" now includes some forty pages of matter that Griswold suppressed, and the papers on autography and secret writing are now for the first time reprinted in full. There are various appendices (for Mr. Harrison has aimed to give us a Poe encyclopædia rather than a mere new edition), among which we notice an examination of the Poe-Chivers controversy which makes it clear that Chivers was the plagiarist, several contemporary reviews of Poe, some new matter found among the Griswold manuscripts, and a complete bibliography of all of Poe's known writings. Finally, we have all of Poe's correspondence that the editors could find, including many letters to the poet as well as those written by him. Something like two-thirds of the contents of this volume of correspondence consists of matter which is new even to the special students of the poet.

This statement of the general results accomplished by the painstaking industry of the editor must now be supplemented by an account of the consecutive volumes of the new edition. The first of the seventeen volumes is occupied with a biography of the most searching and painstaking sort. The appendix to this volume gives us the autobiographical memorandum prepared for Griswold, Griswold's famous (or infamous) "Ludwig" article on the death of the poet, and five additional articles and essays by Lowell, Willis, and others. Next in order come five volumes of the tales. This section has for an introduction the eloquent essay of Mr. H. W. Mabie on "Poe's Place in Literature," prepared as an address at the

* THE COMPLETE WORKS OF EDGAR ALLAN POE. Edited by James A. Harrison. In seventeen volumes. Illustrated. New York: Thomas Y. Crowell & Co.

University of Virginia upon the occasion of the Poe celebration three years ago. Here, as elsewhere throughout the edition, the variants of the different printed texts are minutely recorded in a body of notes. The single volume of the poems has an elaborate critical introduction by Professor Charles W. Kent, of which the most striking feature is a parallel drawn between Poe and Chopin, a parallel that grows upon the reader the more he thinks of it. The appendix to this volume includes several poems that have been attributed to Poe, and reduces to an absurdity the charge of plagiarism made in behalf of Chivers.

The tales and poems are followed by six volumes of literary criticism, of which nearly four consist of matter now for the first time reprinted. This fact alone would furnish ample justification for the new edition, were it in any way needed. Some of the notices may seem almost as unimportant as the forgotten books that they embalm, but there can be no serious question of the importance of making accessible the entire output of our first professional critic of high rank. The fourteenth volume contains essays and miscellaneous writings, about one-fourth of the matter being new. Here we find in full the articles on secret writing, also "The Philosophy of Composition," "The Rationale of Verse," and "The Poetic Principle." The fifteenth volume gives us "The Literati of New York City" and the first reprint of the "Autography" papers, facsimiles and all. The editing of the "Literati" has had the singular result of proving that five of the papers hitherto included in editions of Poe were not written by Poe at all, but were substituted by Griswold for Poe's original articles. This is a particularly interesting revelation, because in the case of Thomas Dunn English it shows that much of the malice of the attack was Griswold's. A more cowardly and contemptible act is probably not to be found in all the annals of editing. Mr. Harrison has now restored Poe's articles to their proper places, and printed Griswold's perversions in an appendix. The sixteenth volume gives us the fifteen papers called "Marginalia," exactly reprinted from the magazines in which they appeared. Then comes the "Eureka" in full, with the notes made by the author in his own copy, and which he intended to embody in a second edition. This volume closes with a Poe bibliography, followed by a general index to the fifteen volumes of the works. Last of all, we have in the seventeenth volume the Poe correspondence, which represents one of the chief services done for us by Mr. Harrison. Although many of Poe's letters have found a place in his various biographies, it yet remains true that many others are now for the first time printed, and that the letters have never before been collected into a volume of their own. The value of this volume is greatly enhanced by its inclusion in many cases of both sides of the correspondence, and by the addition of many letters written about Poe by his friends and others. It should be said in closing this account, that each volume of the seventeen has a frontispiece illustration, and that the entire set is presented in a handy form that makes its use a pleasure, whether for consultation or continuous reading.

WILLIAM MORTON PAYNE.

DEVELOPMENT AND EVOLUTION.*

A fractious critic of Professor J. M. Baldwin's latest work, "Development and Evolution," might head his review "The Circular Reaction," borrowing a favorite term of the author's. The patient reader finds himself again and again confronted by the same arguments and the same definitions, and in chapter viii. the author actually quotes portions "from an earlier page" of the same work, equivalent when added together to about six pages! Furthermore, we are favored with long extracts from the writings of several authors, expressing again the views set forth in the book. In his preface, Professor Baldwin explains and defends this procedure at some length, and says, what is certainly true, that repetition has its pedagogical justification.

Putting aside this peculiarity of the work, it may be said at once that there is much in it to interest any intelligent reader. No attempt is made to adopt a "popular" style of writing, or to enliven the pages with poor jokes; but the facts and arguments are clearly put forward in language not too technical to be understood. Also, as might be expected from Professor Baldwin, the book represents original thought of a high order, and not a rehash of other people's notions. In view of the large amount of second-rate scientific literature intended for general reading, it is worth while to point out these distinctions.

The central idea of the book is that of "Or-

* DEVELOPMENT AND EVOLUTION. Including Psychophysical Evolution, Evolution by Orthoplasy, and the Theory of Genetic Modes. By James Mark Baldwin. New York: The Macmillan Co.

ganic Selection," whereby those individuals (plants, animals, or men) survive which accommodate themselves to their environment. In the simplest form of Natural Selection, certain individuals survive because best fitted for their surroundings; while others, possessing inherent weaknesses or defects, die or fail to leave offspring. For example, a bird or a reptile or an insect may survive because its color is such as to make it inconspicuous. Its natural enemies, ever on the lookout for food, fail to detect its presence, while they detect and devour individuals less fortunately colored. Suppose, however, that the creature has the power of changing its color to suit its surroundings, as has the chameleon. It escapes just as well as if it had originally been of the necessary color. Suppose, again, that it has no chameleon-like power, but has intelligence, so that, being green, it hides amongst green leaves; or being brown, amongst the rocks. Again it escapes destruction. Suppose that, instead of hiding, it learns to fight, and defeats its enemies. The result is again the same. In short, many creatures survive through a process of accommodation to their surroundings, — and this is "Organic Selection."

It has been difficult for evolutionists to account for the origin of instinct or physical peculiarities which, in a slightly developed form, would not be of any apparent value. How can natural selection preserve that which is merely prophetic of a coming utility? The explanation lies partly in the fact that such characters may be correlated with others which are useful at the time, but also very largely in "Organic Selection," which preserves individuals capable of adaptive modifications. To take a simple instance, the native intelligence of man, under the conditions of civilized society, would by no means secure survival. Even a genius, if brought up in isolation and totally uneducated, would be a very poor sort of human being. Man, however, has immense powers of adaptation, and is able to supplement his original endowment by a process of learning which gives him command of the greater part of the earth. However, this acquired learning, like every other acquired character, apparently cannot be inherited, and the new-born child has to learn as did his parents. It has been suggested that this fact would put a stop to progress, because the means of survival would not be transmitted. This, however, is not at all the case, for *in every instance the acquired characters are built upon congenital ones.* The foundations, as it were, are transmitted; and the best structures are those built on solid foundations. Who has not seen acquired characters collapse because of the lack of hereditary power? and who has not seen the effects of an evil inheritance? Hence, so far from modification being an impediment to progress through selection, it is the very thing which renders such progress possible, because *it gives value to that which would otherwise be valueless.* It is the parable of the talents over again: only those who put what they have to good use, whereby it is increased, are judged fit.

It will be apparent, also, that the congenital acquirements, which in adult life are overshadowed by those acquired, must be of extreme importance at an early and critical stage. A slight tendency or ability, at the proper moment, may be worth as much as the highest powers later on. It is like the small capital with which many a merchant begins business: a trifling thing in itself, but how significant when considered in relation to subsequent events!

Professor Baldwin certainly does a service in calling attention to these things, and at the same time to the immense importance of mind in the evolution of higher types. He shows how the power to learn is in many cases better than the ability, through instinct, to do as was done before. Suppose that we *could* inherit the thoughts and customs of our ancestors, in a biological as well as in a social sense; what would be the result? The people of America, for one thing, would still be firm believers in monarchy and slavery; they would still believe the world to be flat, and the sun to go around the earth. It is well, indeed, that every generation has to learn afresh. Yet, with all this, each generation receives abundantly from its predecessors of the fruits of learning. Through books and speech we have the social transmission of that which cannot be inherited. Note, however, this distinction: we *choose* what we will receive from the past; the lower types, governed by instinct, have to take what comes, without choice. Thus, through the power of the mind, progress becomes increasingly rapid, all sorts of conditions being successfully met.

It does not seem to the present writer that "Organic Selection" is quite a happy term, or that it should be contrasted with "Natural Selection." All these forms of selection are included in the Natural Selection of Darwin, though the emphasis may have been placed on one special type. I should prefer, then, to use

the term Natural Selection in a very broad sense, and to call the restricted "Natural Selection" of Professor Baldwin "Direct Selection," while Organic Selection might be known as "Indirect Selection."

There are so many interesting ideas in the book that any limited review must fail to do it justice. The "Theory of Genetic Modes" is worth a special article, and cannot be well discussed in a few lines. The chapter on "Selective Thinking" is an important one. It is shown that intelligent attention can only be given to ideas or facts which can in some way be connected with our platform of thought of the time being. Thus, the adult rejects absurdities which do not seem at all incongruous to the child. The evolution of thought in the life of the individual is thus comparable to the evolution of a series of types: at the beginning, several alternatives may be possible, but the highly-developed type has to follow along the path it has chosen, with no great deviation therefrom. Hence it may be that the music of the spheres is inaudible to us, and a little child may understand things which are hidden from the adult. And after all, the great secret of human superiority lies in the fact that we begin life as children, with the power to choose between good and evil. We have thus taken upon ourselves the functions of the Creator.

T. D. A. Cockerell.

The Woodbridge Philosopher.*

The appearance of a complete edition of Edward FitzGerald's writings is gratifying proof of increasing appreciation of that rare genius. It is a question whether the modest recluse himself would have been more amused or outraged at the intimation that within twenty years of his death he should be advanced to the dignity of a "Variorum and Definitive Edition" in seven sumptuous volumes in Japan vellum. For, as Fanny Kemble said of him, he "took more pains to avoid fame than others do to seek it."

With most of us, "when the veil from the eyes is lifted, the seer's head is gray." In FitzGerald's case, the clearer vision, or at least the philosophic calm, was his from the cradle. While friends and contemporaries turned each to the conquest of the world in his own way, Old Fitz, conscious though he must have been of not inferior powers, retired to view the strife from an obscure corner of Suffolk, whence the glittering vanities of the world seldom lured him forth. "Travelling, you know, is a vanity," he declares, with Emerson and Horace; "the soul remains the same." Even near-by London he visited only at long intervals; for the people there, he said, were "all clever, composed, satirical, selfish, and well-dressed. One finds but few serious men in London. I mean serious even in fun, with a true purpose and character, whatsoever it may be. London melts away all individuality into a common lump of cleverness. . . . The dulness of country life is better than the impudence of Londoners." Fishermen and farmers he enjoyed, and communion with his books he found infinitely better than idle talk. Compliments were intolerable to him, and even thanks for gifts he thought were better withheld.

So feminine a sensibility is rarely found united with so masculine an intelligence. The former, however, is perhaps the more strongly marked. "Taste," he was fond of saying, "is the feminine of genius"; and to taste he laid some modest claim, but none whatever to genius. A humorous sense of the ironies and perversities of this life, of the tendency of all things to pass over into their opposites, is manifest on every page of his letters. His virtues had more power to put him to shame than his frailties. With the Concord sage, he stood in considerable awe of his good qualities. Like old Donne he held that "he who knows his virtue's name and place, hath none." To Tennyson, poor and as yet unknown to fame, he writes:

> "I have heard you sometimes say that you were bound by the want of such and such a sum, and I vow to the Lord that I could not have a greater pleasure than transferring it to you on such occasions; I should not dare to say such a thing to a small man, but you are not a small man assuredly, and even if you do not make use of my offer, you will not be offended, but put it to the right account. It is very difficult to persuade people in this world that one can part with a bank-note without a pang. It is one of the most simple things I have ever done to talk thus to you, I believe; but here is an end, and be charitable to me."

To his friends no one could be more loyal. He never knew when to cast off an old acquaintance—or article of dress. The tall hat that he wore tilted on the back of his head, and seldom removed in the daytime, except when he wanted a red handkerchief from its interior, was battered and shabby. His shirt-front, over which

*The Works of Edward FitzGerald, Variorum and Definitive Edition. Arranged and edited by George Bentham; with Introduction by Edmund Gosse. In seven volumes. New York: Doubleday, Page & Co.

fell a carelessly tied black silk scarf, was not too ostentatiously suggestive of the ironing-board. His impatience of sham finds manifold forms of expression. Leaves and whole sections he ruthlessly tore out of his books when he thought them mere padding. His library was made up chiefly of fragments of authors. Only in the case of Shakespeare and a few others would he tolerate a writer's *opera omnia*. And yet he so cheerfully endured the dreary length of "Clarissa," and the long-windedness of his favorite Crabbe, that we find him reading the former for the fifth time twenty years before his death, and the latter was for decades his *vade mecum*. His letters abound in references to what Carlyle called his "innocent *far-niente* life." To Frederic Tennyson he writes:

"I live on in a very seedy way, reading occasionally in books which every one else has gone through at school: and what I do read is just in the same way as ladies work: to pass the time away. For little remains in my head. I dare say you think it very absurd that an idle man like me should poke about here in the country, when I might be in London seeing my friends: but such is the humour of the beast . . . for all which idle ease I think I must be damned. But idleness is a test of virtue. The greater the idleness the greater the merit (in being virtuous)."

And when at rare intervals he so far forsook his "idle ease" as to appear, with modest anonymity, in print, he immediately felt somewhat ashamed, as he said, of having allowed his leisure to drive him into print when so many much more capable people kept silent. "I have not the strong inward call," he declares, "nor cruel-sweet pangs of parturition, that prove the birth of anything bigger than a mouse."

The world may well be thankful for "that very young-lady-like partiality to writing to those that I love." The only regret is that all his letters could not have been preserved. One feels tempted to say hard things of John Allen and James Spedding for their heedless destruction or loss of the letters they received from the Laird of Littlegrange. The Chelsea sage better appreciated those kindly human messages; indeed, he complained that they came not often enough. It is difficult to write about these letters without transcribing whole pages of them, so happily do they picture the quiet life of the recluse. "I believe," he writes, "I love poetry almost as much as ever: but then I have been suffered to dose all these years in the enjoyment of old childish habits and sympathies, without being called on to more active and serious duties of life. I have not put away childish things, though a man." Again, "I read very little: and get very desultory: but when winter comes again must take to some dull study to keep from suicide, I suppose. The river, the sea, etc., serve to divert one now." To admirers of his matchless translations—his "impudencies," as he called them, referring to their wide departures from the original—the following is of interest:

"I suppose very few people have ever taken such pains in translation as I have: though certainly not to be literal. But at all cost, a thing must *live:* with a transfusion of one's own worse life if one can't retain the original's better. Better a live sparrow than a stuffed eagle."

His hearty dislike of the "ambition of fine writing" finds frequent expression.

"Boccaccio's humor in his country people, friars, scolds, etc., is capital: as well, of course, as the easy grace and tenderness of other parts. One thinks that no one who had well read him and Don Quixote would ever write with a strain again, as is the curse of nearly all modern literature. I know that 'easy writing is d—d hard reading.' Of course the man must be a man of genius to take his ease: but if he be, let him take it. I suppose that such as Dante, and Milton, and my Daddy [Wordsworth], took it far from easy: well, they dwell apart in the empyrean; but for human delight, Shakespeare, Cervantes, Boccaccio, and Scott!"

To FitzEdward Hall he has something to say about so-called Americanisms.

"I remember old Hudson Gurney cavilling a little at 'realize,' as I innocently used the word in a memoir of my old Bernard Barton near thirty years ago: this word I have seen branded as American; let America furnish us with more such words; better than what our 'old English' pedants supply with their 'fore-word' for 'preface,' 'folk-lore,' and other such conglomerate consonants."

The following, written forty-one years ago, is still timely:

"We should give up something before it is forced from us. The world, I think, may justly resent our being and interfering all over the globe. Once more, I say, would we were a little, peaceful, unambitious, trading nation, like—the Dutch!"

Best of all FitzGerald's letters are those to Fanny Kemble, perhaps because they are to a woman whose sympathetic nature calls forth the writer's most intimate self-revealings. Here, too, the play of fancy is most unrestrained. His odd stringing together of ideas, each one suggesting the following, is often amusing. For example, he thus closes one letter:

"Also I beg leave to say that nothing in Mowbray's letter set me off writing again to Mrs. Kemble, except her address, which I knew not till he gave it to me, and I remain her very humble obedient servant, The Laird of Littlegrange—of which I enclose a side view done by a Woodbridge artisan for his own amusement. So that Mrs. Kemble may be made acquainted with the 'habitat' of the flower—which is about to make an omelette for its Sunday dinner."

Again and again he begs her to spare his eyes

and not cross her letters, and especially not to cover her address (when she gives it) with cross-writing. He reiterates his entreaty that she shall not feel in the least obliged to answer his letters. The amiable quarrel over these matters, and the amusing criminations and recriminations regarding illegible penmanship, appear to have gone on to the end, each party to the friendly bickering having pet habits and whims that positively refuse to listen to dictation—although we once find the lady spelling out her letter on a typewriter in a desperate attempt at clearness.

Of FitzGerald's published prose, aside from his letters, the short preface to "Polonius" is the most characteristic. Its brief paragraphs are packed full of the writer's quaintly shrewd reflections. Of death he says one first realizes that he must die about the time he becomes conscious of being a fool. The earlier "Euphranor," with its occasional suggestion of "fine writing," of which the author afterward found it guilty, shows us FitzGerald in something nearer a studied pose than he elsewhere exhibits.

Of FitzGerald as a poet these haphazard notes have said nothing, because he has thus been chiefly treated by others. That he was a master of that other harmony of prose, deserves also to be emphasized. Perhaps the prime excellence of his style is its scorn of literary finery. Never chasing after the one elusive best word, he yet never seems at a loss for a fitting expression; and while his English is of the best, the reader feels that it is just such English as FitzGerald would use in familiar conversation. His modest estimate of his own verse finds expression in a letter to Bernard Barton.

> "I am a man of taste, of whom there are hundreds born every year: only that less easy circumstances than mine at present are compel them to one calling: that calling perhaps a mechanical one, which overlies all their other, and naturally perhaps more energetic impulses. As to an occasional copy of verses, there are few men who have leisure to read, and are possessed of any music in their souls, who are not capable of versifying on some ten or twelve occasions during their natural lives: at a proper conjunction of the stars. There is no harm in taking advantage of such occasions."

One item regarding the "Rubáiyát." The first stanza originally appeared thus:

> "Awake! for morning in the bowl of night
> Has flung the stone that puts the stars to flight;
> And lo! the hunter of the East has caught
> The Sultan's turret in a noose of light."

Some sapient critic censured this as too literal a rendering of the Persian, whereas, as Mr. Edmund Gosse has pointed out, it is a rendering of neither the Persian nor any other language. The admirable quatrain we owe purely to FitzGerald. But, as if to fall in with the joke and humor his critic, he twice altered the lines, how much to their ultimate detriment the reader may see by turning to the poem as it is now printed.

That FitzGerald is coming to his own will rejoice his admirers. His coming to it is largely because he lays no claim to, nor even seems in any way burdened with a consciousness of, his desert. But we are like the gods: to him who scorns our charities our arms fly open wide.

PERCY F. BICKNELL.

MORALITY AND THE RELIGIOUS LIFE.*

The problem of presenting to a popular audience certain fundamental facts of ethics has been solved by Professor Palmer, in his work entitled "The Field of Ethics," in a manner that is novel, and at the same time interesting and successful. The most important terms in the vocabulary of the science are defined, and its leading phenomena described by passing in review the affinities and differences between a historical law and a law of morality, between the latter and the law of the state, between beauty and goodness of character, and between the religious and the moral life. The greatest amount of space is naturally devoted to this last topic. Every act, it is declared, may be regarded in a finite and an infinite way. In so far as it is performed in order to realize the best in human life, it is moral; in so far as it is done for the sake of its infinite implications — for the love of God — it is religious. Actions are often performed with only the former end in view; on the other hand, experience shows that "a good many persons who are sincerely religious are not quite responsive to the demands of the moral code." But the life in which the finite and infinite are thus separated is pronounced mutilated and unsatisfying. The man who succeeds in realizing all that is best within him is he who walks in the light of both worlds, comprehending their demands in a unity which only a

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*THE FIELD OF ETHICS. Noble Lectures for 1899. By George H. Palmer. Boston: Houghton, Mifflin & Co.

THE PHILOSOPHY OF CONDUCT. By George T. Ladd. New York: Charles Scribner's Sons.

ETHICS. By Wilhelm Wundt. Volume III., Principles of Morality and Departments of the Moral Life. Trans. by M. F. Washburn. New York: The Macmillan Co.

SYSTEMS OF ETHICS. By Aaron Schuyler. New York: Jennings & Pye.

ETHICS OF JUDAISM. By M. Lazarus. Trans. by H. Szold. Volumes I. and II. Philadelphia: Jewish Publication Society of America.

STUDIES IN POLITICAL AND SOCIAL ETHICS. By D. G. Ritchie. New York: The Macmillan Co.

theoretical analysis can resolve into distinguishable elements.

The comprehensive treatise of Professor Ladd on "The Philosophy of Conduct" will appeal to a different audience from that for which Professor Palmer wrote his lectures. It addresses itself to the specialist, and aims to make an original contribution to the theory of ethics. Professor Ladd does not believe that morality can be exhaustively defined as an instrument of human happiness. He sees that Hume is in error when he writes: "Utility is the sole source of that high regard paid to justice, fidelity, honor, allegiance, and chastity." This *plus*, however, he is entirely unable to analyze; and so the nature of morality is left in the end as unintelligible as at the beginning. Thereupon, as invariably happens in such cases, recourse is had to a theological explanation. The unique and mysterious emotion of obligation appears as something directly implanted by God, and conscience as a specially created channel for the communication of the Divine Will. It is probable that this explanation will not satisfy the majority of moralists. There is a sense in which not merely the moral life, but the entire content of consciousness, will be admitted to be an emanation from the life of God. Few authorities, however, will agree that anything is gained by explaining any one of its elements, as instinct, memory, or conscience, by means of the creative fiat of Omnipotence. If such a view be correct, little positive help toward the solution of the fundamental problems of ethics will be found in Professor Ladd's treatise. Its main value lies in certain detailed descriptions which demonstrate the breadth and complexity of the moral experience and call attention to facts that have not infrequently been overlooked. The author's position on the relation of religious belief to morality is not easy to characterize in a few words. That such belief may, in a high degree, strengthen and steady the will to do right, is hardly open to serious doubt. The question which the moralist is called upon to answer is, rather, whether the moral life is possible without a religious foundation. From the main doctrine of Professor Ladd's book it ought to follow that the appeals of duty are addressed to elements common to all men, whatever may be their thoughts about the supersensible world. This, in fact, is explicitly asserted to be the case. But the admissions made on one page of the book are almost immediately qualified on another, until the writer's real opinion becomes finally an enigma. This outer obscurity would seem to be the sign of an inner conflict whose contending forces are no mere creatures of logic, but rather the representatives of powerful ideals, partially, but only partially, conscious of their incompatibility.

After an interval of several years, the English translation of Part III. of Professor Wundt's "Ethics" has followed the translations of Parts I. and II. These latter were reviewed in THE DIAL, Vol. 25, pp. 300–301 (Nov. 1, 1898). Of most interest in the new volume is the author's definition of morality. Right action, he holds, is action conducive to welfare; the welfare, however, is not that of any individual, but that of the community. The community is here thought of, not as a mere name for certain persons living in social relations, — it is an entity, composed indeed of such persons, but more permanent than they, and independent of any one of them as the body is independent of any one of its constituent cells. The ultimate grounds for Professor Wundt's position can be found only by connecting his ethical inquiries with the results of his speculations in metaphysics. But however bolstered up, the position remains decidedly paradoxical; and in the sixteen years that have intervened since its publication in the German edition of the "Ethics" it seems to have obtained few adherents. Professor Wundt's view of the relation between religion and morality differs considerably from those above reviewed. In Volume I. he shows in an interesting way that the majority of the forms of contemporary social life owe their origin to the religious ceremonies of our primitive ancestors. On the other hand, the objects of religious veneration are held to have had their source in the moral ideal itself. "That which man early feels to be the content of his moral consciousness, his imagination represents as a world objective and yet permanently related to himself." The destruction of this world by criticism is inevitable, but obviously its annihilation cannot destroy the forces that gave it birth. Not wholly devoid of religion, however, will be the morality of the future. The most important element of the religious consciousness is its outlook upon infinity. But the moral ideal presents before the race an endless task, the reduction of all individual wills to one great harmonious system. As this implication of right doing becomes increasingly clearer the religious attitude, thus defined, will become more and more habitual.

Professor Schuyler's "Systems of Ethics" is an introductory work dealing with the subject in its theoretical, practical, and historical aspects. The influence of Sidgwick and Janet seems to be most pervasive. In its comprehensiveness and catholicity the work repeats the note of the representative modern treatises; but its usefulness is marred by the author's failure to formulate clearly the problems of his science and to distinguish properly between the various answers that have been given to them.

The account of the ethical theories and the moral ideas of the Hebrews recently written by Professor Lazarus, of Berlin, has now been made in part accessible to English and American readers through the excellent translation of Miss Henrietta Szold. Professor Lazarus' work is unequal in value. The attempt to prove that the Hebrew writers had formulated the fundamental principles of the Kantian ethics must be pronounced unsuccessful. It is true that passages in the Old Testament can be cited which logically imply one or two — but not more — of these principles. But from this fact, as is shown by the history of Christian ethics, we can make no immediate inference to the theories actually held by

those who acknowledged its authority; and other data are not supplied us. Indeed, the conclusion is almost irresistible, even on Professor Lazarus' own showing, that the writers who gave to the world the Old Testament and the Talmud were innocent of any ethical theory whatever. On the other hand, the descriptions given of the moral ideals of the Hebrews is admirable. The most impressive feature presented to the reader is the attitude taken toward the foreigner living in the land. The spirit in which he was treated, so far as law and custom can regulate such matters, is faithfully exhibited in the words of the Levitical code: "The stranger that sojourneth with you shall be unto you as a home-born among you, and thou shalt love him as thyself." Professor Lazarus is entirely justified in asserting that in this respect Judaism "occupies the most honorable place in ancient times."

Professor Ritchie's "Studies in Political and Social Ethics" deals with a number of problems that concern, in the main, the application of ethical theories to the conduct of social life. In a series of eight essays are discussed, among other topics, the principles of state interference with individual liberty, the truth of the dogma of the equality of human rights, the casuistry of war, the help to be gained from biology in the solution of social problems, and the possibility of a moral life without religious belief. It will be seen that the subjects are much the same as those treated with pretentious ignorance in certain recent well-known books. It is to be hoped that the popularity they have succeeded in achieving will fall to the share of this modest volume. For Professor Ritchie knows whereof he speaks, and has things to say of which no student of social problems can afford to be ignorant. Probably no elementary treatment of the subjects discussed, comprehended within the covers of asingle book, could be recommended with equal confidence to the general reader.

FRANK CHAPMAN SHARP.

BRIEFS ON NEW BOOKS.

Clever literary parodies and burlesques.

Among the many books of Bret Harte not one is more strictly a source of perennial delight than the "Condensed Novels" that he wrote, following an example set by Thackeray, early in his career. During the last years of his life, he set to working the vein once more, and we now have a posthumous second series of these happy burlesques (Houghton), in which some of the literary fashions of a later day are effectually parodied. The names of his recent victims will readily be inferred from such titles as "Rupert the Resembler," "Golly and the Christian," "Dan'l Borem," and "Stories Three." The first of these titles belongs to a production which is almost as good as the original, for Bret Harte was something of a story-writer himself, and was not likely to be content with parody pure and simple. We make room for one quotation.

"Dan'l Borem poured half of his second cup of tea abstractedly into his lap. 'Guess you've got suthin' on yer mind, Dan'l,' said his sister. 'Mor'n likely I've got suthin' on my pants,' retorted Dan'l with that exquisitely dry, though somewhat protracted humor which at once thrilled and bored his acquaintances."

Enjoyable as these "Condensed Novels" are made by their combination of story-telling with rollicking burlesque, it must be admitted that as a parodist strictly speaking, Mr. Owen Seaman exhibits a finer art. His volume of "Borrowed Plumes" (Holt) is not only fun, it is also delicate literary criticism. More than a score of the popular writers of the day are used as targets for the deadly arrows of his wit, and his aim is always true. Mr. Maurice Hewlett's pseudo-archaism, for example, is thus deftly imitated:

"But for relief of the pent roads there was devised a hollow mine-way, such as coneys affect; and engines, fitted thereto, to draw men through the midriff of earth, betwixt its crust and fiery omphalode. And it was named Le Tube à Deux Deniers; for, fared they never so far, serf or margrave, difference of price or person was there none."

Here is Mr. Chamberlain done in Meredithian verse:

"Behold him stand,
Brummagem-factured, monocled, aloof,
Unspoiled of admiration, envy-proof,
Intolerably self-complete:
Janus of War to ope and shut at will;
An orb of circumvolvent satellites,
Portentous past belief."

This quatrain is evoked from Poet Watson by the news that some misguided yokel has attributed "Abdul the D—d" to Parson Watson:

"Great Muse! and can it be this godless isle
Breeds any so impervious of pelt
That they confound my chaste and Greekish style
With kailyard cackle of the so-called Kelt?"

And this is the cruel fashion in which the commonplace philosophy of Lord Avebury is mimicked:

"Water is recognized as a necessity to ships. What should we do if anything went wrong with the ocean? Suppose 'the deep did rot!' (Coleridge)."

"Much has been written about the 'uses of adversity.' Let us hope it is true."

An American landscape architect.

A pious duty has been performed in behalf of the memory of a life closed in its prime, by the compilation and publication of the volume entitled "Charles Eliot, Landscape Architect" (Houghton), the title-page going on to describe the subject of the memoir as "A lover of nature and of his kind, who trained himself for a new profession, practised it happily, and through it wrought much good." Charles Eliot was born in Cambridge, Mass., November 1, 1859, the son of the distinguished administrator and educator, then assistant professor of mathematics and chemistry, and now and for many years the President of Harvard University. Young Eliot's schooling was had in Cambridge, and he was graduated *cum laude* from Harvard in the class of 1882, having shown during his college course, in his selec-

tion of studies as well as in the manner in which he passed his vacations, some leaning toward the profession he was to select for his life-work. But his determination was finally made during the summer after graduation, and he entered the Bussey Institution — virtually the agricultural school of Harvard — the following autumn, only to leave it for the office of Mr. Frederick Law Olmstead the next April. Here his life was varied by study and work of various kinds, especially in the Arnold Arboretum, and by extended travel and observation in America and Europe. In 1886 he opened his own office in Boston, at a time when his profession was so little understood that he debated for a time whether he should call himself a landscape gardener or a landscape architect. The professional connotation of the latter phrase insured its selection, and he soon secured a valuable clientage. Intimately concerned in the various steps which have been taken to give Boston so many beautiful glimpses into nature, he was made a member of the Olmstead firm early in 1893. Never very strong, but with excellent general health, he succumbed to an attack of cerebro-spinal meningitis, then epidemic, on March 24, 1897, leaving a widow and several children, and a large circle of devoted friends. The book which tells the simple and faithful story of this well-spent life is enriched with extracts from his journals, letters, and public papers, and is not the least beautiful of the many testimonials, all making for loveliness in life, which his profession has secured for his memory.

Immature psychology.

It would almost seem as though two out of every three books on psychological topics contributed more to the confusion than to the illumination of the problems of mind. The one type of effort, represented in the present instance by Mr. H. Jamyn Brooks's "The Elements of Mind, being an Examination into the Nature of the First Division of the Elementary Substances of Life" (Longmans), suggests an author of moderate ability, over-impressed with the sense of his own originality, not conversant with or appreciative of the real status of the problems which he boldly attacks, yet capable of holding and setting forth with some acumen an elaborate and painfully wrought argument. The other type, represented by Mr. Albert B. Olston in "Mind Power and Privileges" (Crowell), is the result of failure to appreciate in any clear-cut fashion the real gist or spirit of scientific investigation, and a consequent obfuscation of a popular topic — the relation of the conscious to the sub-conscious activities, and the possible utilization of the latter in the treatment of disease. The latter form of human document is now so widespread among us as to make relevant the query, whether and why this is a truly American form of intellectual failing. Both volumes reflect the danger of word-intoxication—a sort of transformed and modernized type of scholasticism in which superficiality takes the place of over-erudition, and boldness of venture of a tradition-bound narrowness of outlook. When the candidate for the post of psychological expounder to the public has profoundly realized the difference between explanations that really explain and those that go through a mimic performance of this process, clever enough to deceive the casual onlooker, he has gone a long way toward rendering his services of real value. Neither of the present authors has made sufficient progress along this straight and narrow path. The volumes are not wholly bad (few books are), and that of Mr. Brooks shows evidences of some grasp; yet both suggest quite unmistakably the need of a psychological adviser to some of our prominent publishers.

Southey's diary of a visit to Waterloo.

Considering the enormous amount of writing done by Robert Southey, it is not as astonishing as it might otherwise seem that a manuscript from his busy pen should remain unpublished until now. But the "Journal of a Tour to the Netherlands," just issued from the "limited edition" department of Messrs. Houghton, Mifflin & Co., has remarkable interest for a publication so long deferred. "A few weeks after the battle of Waterloo," Southey himself explains, "my brother Henry, who was just married, asked me to join him in a bridal excursion which he was about to make with his wife's mother and sister. . . . They proposed to go by the way of Ostend to Brussels, visit the field of battle, . . . and take Antwerp on their return. Tempted by this proposal . . . and being moreover in some degree bound to celebrate the greatest victory in British history, I persuaded myself that if any person had a valid cause or pretext for visiting the field of Waterloo, it was the Poet Laureate." It cannot be said that much came out of the journey in the way of poetry, but this simple and straightforward volume of prose is a worthy memorial of an occasion worth remembering. The manuscript remained in the hands of the Southey family, after the poet's death, until 1864, when it was bought by a well-known antiquarian, and it is only now that it has come into a publisher's hands. The resulting book is beautifully printed in the general style of Southey's time, forming in many ways a companion volume to the reprint of Thackeray's "Mr. Brown's Letters to a Young Man about Town," issued last year. The paper is of the old fashion, and the binding of marbled paper boards with cloth back and paper label. The edition is limited to five hundred and nineteen numbered copies.

A misjudged soldier of the Revolution.

To correct the errors and misstatements of many historical writers, and to set down correctly and preserve unstained the truth of history, is the aim of a monograph entitled "Colonel John Gunby of the Maryland Line" (Robert Clarke Company) written by Mr. A. A. Gunby of Louisiana, presumably a descendant of the subject of his sketch. Colonel

Gunby was an eminent officer in the war of the Revolution, whose services in the cause of American liberty were unstinted, and whose worth as a patriot and a soldier has always been conceded. But the accidents of the critical battle of Hobkirk's Hill, as set forth in the recitals and reports of General Nathaniel Greene, have given rise to the aspersion that Colonel Gunby's misconduct on that field, and the failure of his Maryland soldiers to sustain their previously fine reputation as fighters, caused the loss of that battle by the Americans. This version of the engagement has been perpetuated by Bancroft, Senator Lodge, and Professor Fiske, in their histories. But Mr. Gunby brings against these historians the contrary evidence gathered by Moultrie, Colonel Henry Lee, Judge William Johnson, and Judge Marshall, whose conclusions are in favor of the conduct of both Colonel Gunby and his men, as gallant, skilful, and heroic. One unfortunate phase of this controversy is that all the critics of Gunby are Northern writers, and all of his champions are of the South. But the writer of this book certainly builds up a strong case in favor of both Gunby and his soldiers, and he does this without bitterness or even harshness toward General Greene, the author of the aspersions on Gunby. The monograph ably illustrates a most interesting and crucial hour in the history of the Revolutionary War. The high character of the author's patriotism is evidenced by his exaltation of the stage of action on which Gunby appeared as "the loftiest in the annals of the world." He seeks to illustrate "the true significance of the War of Independence," and he correctly characterizes it as a battle "for the recognition of the rights of man to self-government"; for such, in its last analysis, was the Revolutionary struggle.

Confessions, musical and otherwise.

The good old word "confession" is certainly open to the charge of loss of seriousness in some of its recent manifestations. As used in Mr. Phipson's "Confessions of a Violinist" (Lippincott), for example, the word has very little of the esoteric cast. The anecdotes of travel, family history, and concerts, which it is made to cover, — one of them relating the discovery of a trap-door on a concert platform just in time to save the writer from precipitation, — are thoroughly light-hearted; while the comments on great violinists and the bits of imaginative story-telling which make up the rest of the little volume are neither personal nor penitential. The book might well have been called "Apropos of the Violin," since references to that instrument form the only thread of connection between these diverse subjects. Perhaps, however, the verdict should be "Confessions in the second degree," since some grounds for repentance are discoverable in the spirit of the book, which is sub-conscious, rather than in the matter, which is prepense. An exquisite example of this spirit is the author's reference to himself, quoted from a friend: "*I have just heard Kubelik, the new violinist, and I have often heard Joachim; but many years ago there used to be an amateur, a Dr. Phipson, who lived at Putney, who was better than either of them!*" The italics are in the book. But, cavilling aside, the chapters on Rameau, Auber, Wieniawski, Artot, and others, though not developed enough to be very valuable, are interesting, and give some matter that is new. And one of the stories, "The 'Cello Player of Swartzfeld," is really delightful.

Phases of colonial expansion.

Professor Reinsch's work on "Colonial Government" (Macmillan) may disappoint those who depend upon the title alone as a promise of its contents. It is a collection of essays on phases of colonial expansion, and as such, lucid and entertaining, rather than a thorough and systematic treatment of the entire matter involved. One section is devoted to the methods and motives of colonization; and among the latter far too much credit is given to religious missionary zeal. This impression would be still stronger if the colonizations of ancient times were included in the survey. But even in modern times, more credit is due to commercial interest, governmental necessities, and the pressure for subsistence. Another section deals with certain forms of colonial government, containing a particularly interesting chapter on "Spheres of Influence," which shows the author's full understanding of modern world-politics, — a chapter well worth reading by anyone interested in the Eastern question. Part Three, though only a partial outline of present colonial administrative organizations, throws light on some of the troublous questions that now confront the United States. Those who undertake to change over-night the traditions and customs and institutions of alien peoples might profitably read here the long list of failures in the attempt to "make over" oriental races. Merely by relating the lessons learned by the French and English in the far East at such a cost of blood and treasure, Professor Reinsch has justified the publication of his book. There are typographical errors not a few; and fault may be found with the space given to bibliography — 40 pages in 386 — in a popular work. In the list of great colonial governors, page 249, the name of Sir George Grey is missing. The constitution of the Judicial Committee of the Privy Council is criticized, pp. 350–51, because it does not contain a member learned in Hindu law; whereas in fact at least one of the members of this committee has always been a man of considerable legal and judicial experience in India.

A study of the English Chronicle Play.

In his volume entitled "The English Chronicle Play" (Macmillan), Professor Felix E. Schelling, of the University of Pennsylvania, presents a study of the popular historical literature of the time of Elizabeth. The dramatic being the most potent form of literary expression in that favored age, the Chronicle Play was the crown of a deeply-rooted interest

in historic tradition. Its extreme popularity during the sixteenth century is shown by Professor Schelling's list of over three hundred separate dramas on English historical subjects. They began with the tide of patriotism which united all England to repel the threatened invasion by Spain; they flourished famously under Elizabeth, and lost their national character under the un-English monarch James I. With little of the learning of the schools upon it, and less of the exotic culture of Italy, the Chronicle Play was but slightly related to other varieties of the drama, while it was very closely affiliated to the wealth of historical literature, in verse and prose, that was springing up about it. Its importance is realized when we note that over a third of Shakespeare's plays are in this form, and that nowhere else is he seen to be so fully and so logically the product of his age. In Shakespeare's trilogy of Henry IV. and V., the main stock of the Chronicle Play reached its height; later, it passed beyond local and national limitations and strayed into regions of folk-lore and pseudo-history, becoming in "Lear" and "Macbeth" a world-drama of universal appeal. Finally, the romantic drama led the historical drama away from English topics to those of strange countries in which the fancy might wander and the playwright feel himself untrammeled by the narrowing claims of consistency. Professor Schelling has done an important and original service in eliminating from the mingled elements of the English drama as a whole the history of one particular type, which has been rather slighted by previous writers in order to give in more detail the Italian influences and the classical movement of the period.

A box of Revolutionary War letters.

When the Reverend Edward Griffin Porter, of Lexington, Massachusetts, was gathering materials for a history of that town, to be read at the Centennial Celebration of its famous Revolutionary battle, he entered into correspondence with the Duke of Northumberland, as a result of which he was invited to visit Alnwick Castle. "While a guest there, a certain alcove and shelf were pointed out to him; after glancing over numerous books, he espied, in an obscure corner, what proved to be a tin box covered thickly with dust, and tied with a frayed blue ribbon. In answer to inquiry, the Duke's librarian told him that the box contained letters, but he never remembered to have seen it opened. It was dusted and opened forthwith, disclosing a budget of faded and yellow letters, the veritable ones that Earl Percy had written to his father, beginning at the moment of his landing in Boston, and ending at the time of his return to England. Mr. Porter had the satisfaction, with the permission of his host, of spending that day and the two succeeding ones copying these letters." The letters thus discovered, and others taken from the Reports of the Royal Commission of Historical Manuscripts, or from the collections of the Boston Public Library, have been edited by Mr. Charles Knowles Bolton, and are now published in an attractive little book of eighty-eight pages, under the caption, "Letters of Hugh Earl Percy from Boston and New York, 1774–1776" (Boston: Charles E. Goodspeed). Together, they make a valuable addition to Revolutionary War literature. The several letters which tell of the retreat from Lexington and of the battle of Bunker Hill are the most interesting, perhaps, although nearly every one contains some item of interest or value.

The best of Parkman in a single volume.

No phase of American history has ever received more fascinating treatment than that to which Francis Parkman devoted the best energies of his life. For reading at once instructive and delightful, it would be difficult to find anything better than the series of masterly volumes which describe the epic effort of France to gain and maintain a foothold in the New World. They have nearly every sort of historical interest, from the romantic to the philosophical, and no one who has read them regrets the time spent in their company. But they number twelve large volumes, and life is short. To provide the reader of scant leisure with some notion or foretaste of this wealth of picturesque material, Dr. Pelham Edgar has arranged the essentials of the whole history in a single volume which he calls "The Struggle for a Continent" (Little). The work is a continuous history, in Parkman's own words (except for a few connecting links marked by inclusion in brackets), of the history of New France from the Huguenots in Florida to the fall of Quebec and the defeat of Pontiac. It gives us the best of Parkman in a series of about seventy-five short chapters, well furnished with portraits, maps, and other illustrative material. It is a most praiseworthy performance, and comes near to justifying the publishers' claim that "no book on American history has ever been published containing as much instruction and entertainment." Especially for the school library is this volume indispensable, and it is within the reach of the smallest of such collections.

History of the Arts and Crafts movement.

Setting down in due order the progressive steps taken in a most modern industrial movement, Mr. Oscar Lovell Triggs is both historian and sociologist in the handsome book entitled "Chapters in the History of the Arts and Crafts Movement," published by the Bohemia Guild of the Industrial Art League of Chicago. In the historical spirit Mr. Triggs follows the trend of thought which, starting from Carlyle and Ruskin, reached practical and theoretical exposition in the person of William Morris, and is now working out through Mr. Ashbee in England and the Rockwood shops in the United States. Here the treatment is rather obvious, and little originality is to be looked for. But in the last of the chapters Mr. Triggs does say something new, when he comments on "The Development of Industrial Consciousness," and the one fault to be

found is the failure to take time and space to work the theme out fully and logically. Briefly stated, it is held that industrialism is passing through steps closely analogous to those that have attended the evolution of society in the political sense. Not long ago in a condition of industrial savagery, in which every man's hand was against his neighbor and unrestricted competition was the only accepted law, human society on the industrial side seems passing into a condition of feudalism, and mankind may yet see a general working out of Thomas Jefferson's dictum in effect,—"Who controls a man's subsistence, controls the man." But as feudalism led to constitutional monarchy and it in turn to democracy, so a similiar advance toward individual freedom may be looked forward to in industrial life. Mr. Triggs does not develop the idea that the increased tension and speed of modern life may accomplish in decades what used to be the work of centuries; but neither does he work out his central thought fully at any point, though it abundantly deserves a volume of its own.

BRIEFER MENTION.

Mr. J. Potter Briscoe has made a collection of "Tudor and Stuart Love Songs," and the volume (one of the prettiest of the season) is published by Messrs. E. P. Dutton & Co. The selections begin with Wyatt and Surrey, and run down well into the eighteenth century. Nearly fourscore poets are represented, mostly by one or two examples. Herrick, with four lyrics, occupies a place by himself. Many of the old favorites are here, and many other songs less familiar to the average reader.

"The Works of Francis Bacon" and "The Poetical Works of Percy Bysshe Shelley" are two new volumes in the series of thin paper editions imported by the Messrs. Scribner. The precept of *multum in parvo* is not often as well illustrated as in these dainty and companionable volumes. The Bacon, in particular, is a treasure, including as it does all of the prose that any one but a specialist cares to read. From the same source we have, in the "Caxton Series," a two-volume reprint of Irving's "Sketch Book," also most attractive and profitable.

Professor Benjamin Terry has written, and Messrs. Scott, Foresman & Co. have published, "A History of England from the Earliest Times to the Death of Queen Victoria." It is a bulky volume of no less than eleven hundred pages, and the narrative is both easy and animated. The work is comparable in size with the single volume histories of Green and Gardiner, and is well adapted for teaching purposes. We consider its generous dimensions an advantage for that use, especially in high schools, for the average student, no matter how much he is urged, will rely chiefly upon the text that is in his own possession. This being the case, the more material offered him the better, and there is certainly no lack of material in Professor Terry's volume. Constitutional and social developments occupy a large space in this work, which thus represents the best modern opinion in the teaching of the subject.

NOTES.

"The Story of Fish Life," by Mr. W. P. Pycraft, is a small book of popular ichthyology published by the A. Wessels Co.

Goldoni's "Il Vero Amico," edited by Messrs. J. Geddes, Jr., and F. M. Josselyn, is published for colleges by Messrs. D. C. Heath & Co.

"Instructions in Practical Shorthand," by Mr. Bates Torrey, is a manual of the Graham system of phonography, published by Messrs. D. C. Heath & Co.

"A School Grammar of Attic Greek," by Professor Thomas Dwight Goodell, is a new "Twentieth Century Text-Book" just published by Messrs. D. Appleton & Co.

Matthew Arnold's "Literature and Dogma" is reprinted in a pretty edition by the New Amsterdam Book Co., as a volume of the "Commonwealth Library."

"The Significance of Sociology for Ethics," by Professor Albion W. Small, is a new preprint from the forthcoming decennial publications of the University of Chicago.

"Le Roi Apépi," one of the briefer novels of Victor Cherbuliez, is published in the "Romans Choisis" of Mr. W. R. Jenkins, with notes by Professor Albert Schinz.

From Messrs. Charles Scribner's Sons we have a charming new edition, with scenic illustrations from photographs, of "An Inland Voyage," by Robert Louis Stevenson.

"A Laboratory Guide for Beginners in Zoölogy," by Messrs. Clarence Moore Weed and Ralph Wallace Crossman, has just been published by Messrs. D. C. Heath & Co.

"The Writing of the Short Story," by Mr. Lewis Worthington Smith, is a pamphlet for the use of college students of English, just published by Messrs. D. C. Heath & Co.

The "Critic" series of "Authors at Home" papers, edited by Miss J. L. Gilder and Mr. J. B. Gilder, is reprinted by the A. Wessels Co. in an attractive volume, with portraits.

"The Athenæum" is authority for the statement that there will be published during the coming year a collection of the letters of Dr. Henrik Ibsen, compiled with the sanction of the writer.

Readers of THE DIAL having in their possession letters of Stephen A. Douglas which have a biographical value, are invited to correspond with Mr. Allen Johnson, Iowa College, Grinnell, Iowa.

Messrs. E. P. Dutton & Co. publish a new edition, in a single large volume with illustrations, of "The Poetical Works of Robert Burns." The life of the poet and the notes are provided by Dr. William Wallace.

"Out-of-Doors," sent us by the Dodge Publishing Co., New York, is a book of quotations in verse and prose for the delectation of "nature lovers." Miss Rosalie Arthur is responsible for the selection.

"Essentials of English Composition," by Mr. Horace S. Tarbell and Miss Martha Tarbell, is published by Messrs. Ginn & Co. It is designed for grammar schools and the lower grades of the high school.

Messrs. Charles Scribner's Sons are the importers of a thin-paper edition of Carlyle's "French Revolution," three volumes in one, bound in limp leather, containing over eight hundred pages, although hardly more than half an inch in thickness.

"Interpretative Reading," by Miss Cora Marsland, is a volume of selections for elocutionary purposes, combined with exercises in vocalization and gesture. It is published by Messrs. Longmans, Green, & Co.

Messrs. Newson & Co., publish a prose translation of "Beowulf" based upon Wyatt's text, and made by Mr. Chauncey Brewster Tinker. The translator has permitted himself a reasonable freedom, and his version reads easily and interestingly.

"Popular Literature in Ancient Egypt," by Dr. A. Wiedemann, and "The Heroic Mythology of the North," by Miss Winifred Faraday, are the latest issues in Mr. David Nutt's pamphlet series of studies, already many times noted in these columns.

"Strange Lands Near Home," published by Messrs. Ginn & Co., is a geographical reader for very young people. It is the work of several hands, among the authors being Mrs. Julia Ward Howe, Mr. Joaquin Miller, and Mr. Frederick Schwatka.

"A Book of Old English Ballads," edited by Mr. Hamilton W. Mabie, and illustrated by Mr. George Wharton Edwards, appears to be a reprint without alterations of the volume as first published six years ago. It comes from the Macmillan Co.

Messrs. Ginn & Co. publish a "Handbook on Linear Perspective, Shadows and Reflections," by Mr. Otto Fuchs; also in the same field, Mr. O. E. Randall's "Shades and Shadows and Perspective," a text-book based on the principles of descriptive geometry.

A new edition of "The Seven Little Sisters," by Miss Jane Andrews, has just been published by Messrs. Ginn & Co. This old-time favorite of children is provided in its new form with several colored illustrations, and a memorial of the author by Mrs. Louisa Parsons Hopkins.

Mr. Ellwood P. Cubberley is the author of a "Syllabus of Lectures on the History of Education," published by the Macmillan Co. This is no mere pamphlet production, but a stout octavo, very full in its analysis, and provided with copious bibliographical references. It covers a three years' course of lectures.

Messrs. Little, Brown, & Co. publish a new library edition, in six volumes, of the works of Samuel Lover. "Rory O'More," "Handy Andy," and "Treasure Trove" occupy three volumes of the six, the remaining three containing, respectively, the poems, the dramatic works, and the legends and stories of Ireland. Each volume has an etched frontispiece.

"Colonial Children," and "Camps and Firesides of the Revolution," are the titles of the first two volumes in a new series of source-readers in American history, edited by Professor A. B. Hart and Miss Mabel Hill. The volumes are illustrated, and both the spelling and the language of the selections have been modernized. The Macmillan Co. publish this series.

The Messrs. Scribner import the fourth edition of Baedeker's "Southern France," which includes also the island of Corsica as well as Geneva and its neighborhood. There are no other such guide-books as these, as every traveller knows, and not the least of their merits is found in the frequency with which they are brought down to date by conscientious revisions.

We noticed a few months ago the English-German section of the new edition of Grieb's Dictionary, as published by Mr. Henry Frowde. The German-English section of the work is now at hand, a volume of twelve hundred pages of three columns each. Dr. Arnold Schröer is the editor of this enlarged form of a work that has long been favorably known. In his very interesting preface, the editor discusses the underlying principles upon which the dictionary is based, and points out the difficulties that spring from the lack of a generally accepted standard of German pronunciation. Incidentally, he says a good word for the pronunciation current in Berlin, and for the language as spoken on the German stage.

To the "Windsor" edition of the novels of William Harrison Ainsworth, published by the J. B. Lippincott Co., there have been added two volumes of "The Miser's Daughter," two of "Crichton," and one of "The Spendthrift." These five new volumes complete the set of twenty, and bring the entire work of this good old-fashioned novelist once more within the easy reach of the public.

Three more preprints from the "Decennial Publications of the University of Chicago" are at hand. They are, respectively, "On Amorphous Sulphur," by Messrs. Alexander Smith and Willis B. Holmes; "The Proconsulate of Julius Agricola," by Mr. George Lincoln Hendrickson; and "A Greek Hand-Mirror: A Cantharus from the Factory of Brygos," by Mr. Frank Bigelow Tarbell.

The New Amsterdam Book Co. publish a neat two-volume edition of Alexander Mackenzie's "Voyages from Montreal through the Continent of North America to the Frozen and Pacific Oceans in 1789 and 1793." This work, which includes "A General History of the Fur Trade from Canada to the North-West," is one of the classics of early American exploration, and its reissue in the present convenient form is a real boon.

"Little Masterpieces of Science," edited by Mr. George Iles, is a series of six small volumes just published by Messrs. Doubleday, Page & Co. The titles of the several volumes are as follows: "Mind," "Explorers," "The Naturalist," "Skies and Earth," "Health and Healing," and "Invention and Discovery." Each volume contains eight or ten papers, often condensed from larger works, and mostly written by men of high authority.

The two substantial volumes of Sir Leslie Stephen's "History of English Thought in the Eighteenth Century" (Putnam) reappear in a third edition of this great work. The author has corrected the work in some respects, but admits that he has not given it the thoroughgoing revision that he could have wished. "I have discovered," he says, "that it was written with an audacity or light heartedness which I no longer possess. I made blunders and I gave estimates of various books, corrections of which might be suggested by later reading and reflection. To make the book fully satisfactory even to myself would require the rewriting of a considerable part. But, in the first place, I am not sure that I should not spoil instead of improving; and, in the second place, I am now quite unequal to a task which would demand much time and labor."

"English History Told by English Poets" (Macmillan) is a reader for school use, compiled by Miss Katharine Lee Bates and Mrs. Katharine Coman. It is quite as important to study the history of England in its noblest literature as it is to delve in its dusty chronicles, and we welcome this book as a reaction against the tendency which seeks to make original investigators of our boys and girls of tender age. Here are some four hundred pages of good poetry, chronologically arranged, and supplied with what few notes

are needful. Nearly a fourth of the matter comes from the chronicle plays of Shakespeare; Tennyson is also largely drawn upon. These dramatic excerpts, with a plentiful support of lyrics and ballads, provide the young student of history with an adjunct to his work that cannot fail to prove helpful and inspiring.

Topics in Leading Periodicals.

November, 1902.

American Character, Is It Declining? *World's Work.*
American Moral Soundness. Julian Ralph. *World's Work.*
Arbitration, Compulsory. J. A. Hobson. *North American.*
Arizona, Ancient Peoples of Petrified Forest of. *Harper.*
Art, Decorative, New Era in. P. S. Reinsch. *World's Work.*
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Coal Strike Settlement. Walter Wellman. *Rev. of Reviews.*
Coal Wars, Australasian Cures for. H. D. Lloyd. *Atlantic.*
Economic Cycle, End of an. F. C. Howe. *Atlantic.*
Ethics, The New. William DeWitt Hyde. *Atlantic.*
Evolution and the Present Age. John Fiske. *Harper.*
Eyes, Care of the. A. B. Norton. *Atlantic.*
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Farm, Story of our. Lady Somerset. *North American.*
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Nature Writers, Rise of. F. W. Halsey. *Review of Reviews.*
Naval Efficiency, Transition in. J R. Spears. *World's Work.*
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Oriental Dependencies, Self-Government in. *Rev. of Reviews.*
"Pagliacci," How I Wrote. R. Leoncavallo. *No. American.*
Philippines, Government in. A. W. Dunn. *Rev. of Reviews.*
Poe's Last Night in Richmond. J. F. Carter. *Lippincott.*
Rainfall, Distribution of. A. J. Herbertson. *Harper.*
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Roumania and the Jews. M. Gaster. *North American.*
Russia's Real Rulers. W. von Schierbrand. *World's Work.*
Salvini, Gustavo. W. A. Lewis. *Century.*
Sheppard, Jack, of Newgate. Charles Morris. *Lippincott.*
Ship, American, in 1902. W. L. Marvin. *Scribner.*
Siberia, Through, to Bering Strait. H. de Windt. *Harper.*
South Africa, Peace in. F. W. Reitz. *North American.*
Spellbinder, The. Curtis Guild, Jr. *Scribner.*
Strikes, Quarter Century of. A. P. Winston. *Atlantic.*
Surrey Downs. Arthur Colton. *Harper.*
Tenement, Book in the. Elizabeth McCracken. *Atlantic.*
Things Human. Benjamin I. Wheeler. *Atlantic.*
Trust Companies, Growth of. C. A. Conant. *Rev. of Revs.*
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Virchow, Recollections of. Karl Blind. *North American.*
Wayne, Anthony, A Sane View of. J. R. Spears. *Harper.*
White, Ambassador, Work of. W. von Schierbrand. *No. Am.*
Wright, Carroll D. H. T. Newcomb. *Review of Reviews.*
Zola, Emile. *Review of Reviews.*
Zola, Emile. W. D. Howells. *North American.*

List of New Books.

[The following list, containing 200 titles, includes books received by The Dial *since its last issue.]*

BIOGRAPHY AND MEMOIRS.

Madame de Pompadour. By H. Noel Williams. Illus. in photogravure, 4to, gilt top, uncut, pp. 431. Charles Scribner's Sons. $7.50 *net.*

The Emperor Charles V. By Edward Armstrong. In 2 vols., large 8vo, uncut. Macmillan Co. $7. *net.*

Tennyson. By Sir Alfred Lyall, K.C.B. 12mo, gilt top, uncut, pp. 200. "English Men of Letters." Macmillan Co. 75 cts. *net.*

Daniel Webster. By John Bach McMaster. Illus., 8vo, gilt top, pp. 343. Century Co. $2. *net.*

A Short Life of Abraham Lincoln. By John G. Nicolay. Condensed from Nicolay and Hay's "Abraham Lincoln: A History." With portrait, 8vo, gilt top, pp. 578. Century Co. $2.40 *net.*

Daniel Boone. By Reuben Gold Thwaites. Illus., 12mo, pp. 257. "Series of Historic Lives." D. Appleton & Co. $1. *net.*

Seven Roman Statesmen of the Later Republic: The Gracchi, Sulla, Crassus Cato, Pompey, Cæsar. By Charles Oman, M.A. Illus., 12mo, pp. 348. Longmans, Green & Co. $1.60 *net.*

Authors at Home: Personal and Biographical Sketches of Well-Known American Writers. Edited by J. L. and J. B. Gilder. New edition; with portraits, 12mo, pp. 398. A. Wessels Co. $1. *net.*

HISTORY.

The Scotch-Irish; or, The Scot in North Britain, North Ireland, and North America. By Charles A. Hanna. In 2 vols., large 8vo, gilt tops, uncut. G. P. Putnam's Sons. $10. *net.*

The Expedition of Lewis and Clark. Reprinted from the edition of 1814. With introduction and index by James K. Hosmer, LL.D. In 2 vols., with photogravure portraits and facsimile maps, 8vo, gilt tops, uncut. A. C. McClurg & Co. $5. *net.*

Paths of the Mound Building Indians and Great Game Animals. By Archer Butler Hulbert. Illus., 12mo, gilt top, uncut, pp. 140. "Historic Highways of America." Cleveland: Arthur H. Clark Co. $2. *net.*

The Anglican Episcopate and the American Colonies. By Arthur Lyon Cross, Ph.D. 8vo, pp. 368. "Harvard Historical Studies." Longmans, Green & Co. $2.50 *net.*

Universal History,—From the Earliest Times to the Present—In the Light of Recent Discoveries, with Genealogical and Geographical Illustrations. By Robert H. Labberton. 4to, pp. 221. Silver, Burdett & Co. $2.40.

GENERAL LITERATURE.

A History of German Literature. By John G. Robertson. 8vo, pp. 634. G. P. Putnam's Sons. $3.50 *net.*

History of English Thought in the Eighteenth Century. By Sir Leslie Stephen, K.C.B. Third edition; in 2 vols., 8vo, gilt top, uncut. G. P. Putnam's Sons. $8. *net.*

Literature and Life: Studies. By W. D. Howells. Illus., 8vo, gilt top, uncut, pp. 323. Harper & Brothers. $2.25 *net.*

Anthology of Russian Literature, From the Earliest Period to the Present Time. By Leo Wiener. Part I., From the Tenth Century to the Close of the Eighteenth Century. With photogravure frontispiece, 8vo, gilt top, uncut, pp. 447. G. P. Putnam's Sons. $3. *net.*

The Poetry of Robert Browning. By Stopford A. Brooke, M.A. With portrait, 8vo, gilt top, uncut, pp. 447. Thomas Y. Crowell & Co. $1.50 *net.*

Haunts of Ancient Peace. By Alfred Austin; illus. by Edward H. New. 12mo, uncut, pp. 184. Macmillan Co. $1.50 *net.*

Select Translations from Old English Poetry. Edited by Albert S. Cook and Chauncey B. Tinker. 12mo, pp. 195. Ginn & Co. $1. *net.*

How to Live. By Edward Everett Hale. New edition; 12mo, pp. 201. Little, Brown, & Co. $1.

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The Edda: II. The Heroic Mythology of the North. By Winifred Faraday, M A. 18mo, uncut, pp. 60. "Popular Studies in Mythology, Romance, and Folklore." London: David Nutt. Paper.

Popular Literature in Ancient Egypt. By A. Wiedemann; trans. by J. Hutchinson. 12mo, pp. 51. "The Ancient East." London: David Nutt. Paper.

John Ruskin: The Voice of the New Age. By J. S. Montgomery. 16mo, pp. 53. Jennings & Pye. 35 cts. *net.*

Indo Wisdom. Trans. and edited by Henry Barnard. 12mo, pp. 22. New York: Peter Eckler. Paper, 15 cts.

NEW EDITIONS OF STANDARD LITERATURE.

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A NOBLE ENTERPRISE.

We read occasionally of some weary millionaire, oppressed by the responsibilities of his wealth, whose chief desire is to play the part of the good steward, but whose imagination is painfully barren of ideas. He wishes to be helpful to his own and the succeeding generations, he occupies an ethically sound position in regarding his possessions as held in trust for the public, but he can think of nothing less hackneyed than the endowment of a school, a library, or a hospital. These are excellent purposes, every one of them, and such foundations can hardly be multiplied in excess of the public need, but they are far from exhausting the possibilities of philanthropic endeavor. The man who devises a new outlet for philanthropy becomes a public benefactor in a double sense, for, while making his contribution to humanity, he at the same time enlarges the horizon of his class and discloses new aspects of human helpfulness. Mr. Carnegie's recent activities have given some notion of the wide range of the good that may be wrought by a mind that has some fertility of suggestion, and the brilliant conception of the late Cecil Rhodes may almost be said to have projected a new idea into the philanthropic field.

New ideas of this sort, or ideas that have even the touch of novelty, are not so common that we can afford to pass by the most modest of them. The subject of the present article is an idea of Mr. Edwin Ginn, the well-known publisher of educational books, an idea which is perhaps as nearly novel as we have any right to expect, and to which its sponsor proposes to give practical effect as far as may be done by the application of a considerable share of both his time and his fortune. The idea is that of promoting an extensive educational propaganda in the interests of the world's peace, of arousing in the consciousness of the serious-minded portion of the public some sense of the enormous folly of national armaments and of the warfare which they necessarily tend to provoke. "Deeply impressed," says Mr. Ginn, "by our obligations as Americans at this juncture in our history, I have felt that the most effective influence against the military spirit would

be the wide circulation among our people of the best international books, condemning the methods of force and inculcating the methods of reason in the settlement of all the rivalries and differences between nations."

What Mr. Ginn proposes is, in brief, the organization of a society under some such name as "The International Union," having for its purpose the promotion of the cause of peace and international disarmament. As a first step toward such an organization, he has enlisted the services of that zealous worker in many good causes, Mr. Edwin D. Mead, under whose editorial supervision a series of publications will be undertaken. The literature of the peace movement is already considerable, but much good work may be done by making this literature more generally accessible. The initial publication of the series is a translation of the late Jean de Bloch's epoch-making work on "The Future of War"—not the complete work in its formidable array of volumes, but the single-volume summary of the whole. This book is now offered to the public at the price of fifty cents a copy, which is about the cost of production, and it is expected that funds will be forthcoming for its free circulation among those to whom even this moderate price may prove an obstacle. The next publication will be a volume containing the three great peace orations of Charles Sumner—"The True Grandeur of Nations," "The War System of Nations," and "The Duel between France and Germany." Among other peace classics that may soon see the light in popular form are Penn's "Plan for the Peace of Europe," and Kant's "Eternal Peace." We would suggest on our own account as particularly suitable for this purpose a volume of selections from the writings of John Ruskin and a cheap English edition of Frau von Suttner's famous novel, "Die Waffen Nieder." This series of publications may be counted upon to exert a widely beneficient influence, and no other missionary enterprise can be half as important as that of bringing the light of such books into the dark places of the world of statecraft.

Mr. Mead's prospectus of the undertaking is introduced by the following eloquent appeal:

"The experiences of America and England during the last five years have been such as to force home in all sober and thoughtful circles the inquiry how really desirable international ends may be and ought to be achieved. The Hague Convention and Tribunal, established in this very time, are a beacon to the nations. Every good citizen of every land is called upon to reënforce the sentiment which called them into being, and to hasten the time when the International Tribunal shall fulfill for a united world the office which our Supreme Court has for a century so beneficently fulfilled for the United States. Is it not the duty of our country to be the leader of the nations in this work of universal organization, disarmament and peace? Let the 'Americanization of the world,' of which men at home and abroad are now talking so much, find its chief and real character and distinction in the spread throughout the world of the highest ideals of good government and good education, the lending of the helpful hand, and love and justice between man and man. Let us jealously hold the republic up to the level of its best ideals, and let us keep our children in the schools and our families in their homes alive to those ideals and to their duties in behalf of peace and order and the rights and welfare of mankind."

Here is an educational ideal for which no American need blush, a declaration of principles standing in the sharpest of contrasts with those by which the Republic has been so grievously led astray during its recent access of emotional insanity on the subject of warfare.

Having quoted Mr. Mead in the abstract, let us now quote him in the concrete. Speaking at the Mohawk Arbitration Conference of last May, he used the following striking illustration:

"There is no subject on which our people are more at sea than on this of patriotism. I saw the other day a picture which was one of the most mournful I ever saw, but one of the most natural, — mournful precisely because so natural. It was a picture which bore the title, 'A Lesson in Patriotism,'— and the picture was of an old man in his shirt-sleeves showing a boy a gun. Now I say that was the most natural picture in the world and the most natural title; but it is the precise measure of our civilization — or of our barbarism. The fact is that the general public has got no further yet in this whole question of patriotism than that the gun is the natural symbol of it. All honor to the gun when it is used in its place, — I am not the kind of man to apologize for Lexington or Bunker Hill; but so long as the boys and girls of this country grow up with the notion that the gun and the soldier are the only proper symbols of patriotism, then we are yet, I say, in the age of barbarism."

Mr. Mead rightly says that "the schools must be captured for peace." How much this means will be fully appreciated only by those who know by experience the vainglorious and mournful stuff that is still foisted upon our school children in the name of patriotism. The thoughtful teacher looks forward with apprehension if not with terror to the occasional memorial exercise that is supposed to inculcate the lesson of patriotism in the school, for he knows that the performance will at its best be merely perfunctory, and at its worst may be subversive of all the finer ethical standards — that it is likely to substitute emotion for reason, to do lip-service to ideas that have their proper content carefully concealed, and to encourage that fatal complacency which lies at the

root of most of the evils of our national life.

Yes, there is work to be done in the schools, but not of the kind that is now being done; and there is work to be done in the homes, but not of the kind that is wrought by newspaper editorials and the reports of political leaders; and, above all, there is work to be done in the hearts of men without regard to the delicate sensibilities that take offence at the least suggestion of what, with amusing inaccuracy, is commonly styled pessimism. And the wide circulation of what the really great thinkers of the world have said about the folly of warfare is one of the most effective means of making that folly apparent. Perhaps the time is more nearly ripe for the advent of the gospel of peace than surface indications would lead us to imagine. It is true that there have been needless wars in our own times, and that the most distressingly wanton of them all has been waged by our own dear country, but there has been no mortal struggle between two great powers since the Second Empire of the French went down in shame more than thirty years ago. And the nightmare vision of such a struggle seems to be less of an obsession upon the European consciousness than it was a few years ago. The grimly suggestive phrase attributed to Bismarck — *saigner à blanc* — as indicating Germany's future treatment of her enemies should occasion arise, foreshadowed a possibility that the European chancelleries have grown less and less willing to face. And now we have the plain unsentimental argument of M. de Bloch, happily fortified at almost every point by the experience of the English in South Africa, to the effect that the next war between two powers of the first class will prove a stale mate and force them both into bankruptcy. On the whole, it seems to us that the advocates of peace and disarmament have hit upon something very like the psychological moment for a revivified endeavor in behalf of their most sacred cause.

It was something like half a century ago that Horace Mann wrote these words: "If a thousandth part of what has been expended in war and preparing its mighty engines had been devoted to the development of reason and the diffusion of Christian principles, nothing would have been known for centuries past of its terrors, its sufferings, its impoverishment, and its demoralization, but what was learned from history." The fact that nineteen centuries of Christianity have failed to bring about even so imperfect an approximation to the Christian ideal as the mere cessation of warfare among civilized peoples is certainly discouraging enough, and at times plunges the strongest of souls into the mood of bitter indignation that has been voiced by Mr. Swinburne and Mr. Hardy. Such moods are even salutary if they are but temporary, if they may be dispelled by some ringing *sursum corda* of the nobler self. Perhaps, after all, it may be reserved for the twentieth century to do what the preceding centuries have failed to do. We, at least, who live in the youth of a century that may be hopeful because it is young, will do well to keep still in view the vision of the sages, and to believe that, if reason ever comes to triumph in the affairs of men, the glory of its victory will be, not to the "too quick despairers," but to those who

> "Marched breast forward,
> Never doubted clouds would break,
> Never dreamed, though right were worsted, wrong would triumph,
> Held we fall to rise, are baffled to fight better,
> Sleep to wake."

THE LOST ART OF BLANK VERSE.

In one of Tennyson's letters, he makes an enthusiastic mention of Keats; and then goes on to say: "But Keats's blank verse is bad." This is enough to make one stare. Tennyson's own blank verse is admirable for the purpose to which he best puts it —the composition of idylls, of little pictures complete in themselves. It winds like a brook among meadows and copses, dallying with its own beauty, and so delighted with the images it reflects that it is loth to leave them and hurry on. But Keats's blank verse—the verse of "Hyperion"—has a largeness, vividness, swiftness, stride, that fit it for epic uses. It has not discarded all superfluous beauty and become mere sinewy strength, like Shakespeare's later verse; nor is it crusted and overloaded with ornament and pomp, like Milton's greatest lines. It combines simplicity with sensuousness, and is, I should say, the best model of English narrative poetry.

Blank verse is largely a thing of the past. It is an instrument of speech intellectual and spiritual, and has shared in the decline of intellectual and spiritual things. The immense tangle of later lyric growths has choked out the monarchs of the forest of poetry. Lyric poetry, even of the most intricate kind, is really simpler in form, easier of apprehension, more obvious. The difference between good blank verse and most lyric measures is the difference between violin playing and a brass band.

> "Then blow the trumpet, sound the fife;
> To all the sensual world proclaim
> One crowded hour of glorious life
> Is worth an age without a name."

How quick is the appeal of that to the ear! how instant the answer in the heart! But take

> "As when upon a trancèd summer night
> Those green-robed senators of ancient woods,
> Tall oaks, branch charmèd by the earnest stars,
> Dream, and so dream all night without a stir,
> Save from some gradual solitary gust,
> Which comes upon the silence and dies off
> As if the ebbing air had but one wave."

That is a matter for reverie, for profound study. Its music rises and swells and branches into distinct strains, and loses itself in the distance, or is multiplied with reduplicated echo. It only surrenders its whole beauty to the finest ear. But lyric poetry is for everybody. It is, in a way, gross and palpable. It has all its sign-posts set out to assure the most inattentive that he is reading poetry.

Measured motion and ordered repetition form the basis of every metrical scheme that has hitherto been invented. One or the other, or both, must be present in any speech that assumes to be verse. Greek and Latin poetry include both; but their chief characteristic is the repetition of long and short syllables in regular successions. Modern poetry being entirely accentual, has lost this gift of quantity. It is not that we do not have syllables which differ in the time required for their utterance, but that in most cases it makes little odds how we use them. We can substitute long for short, or short for long, without altering the flow of the verse.

That this disregard of quantity has resulted in a loss of fixity and sculpturesque character in poetry, is certain. Probably every modern language has tried to substitute something in its place. Rhyme is a general substitute. The Scandinavian *Stabreim*, which repeats an alliteration three times in each verse, and the Spanish *Asonante*, which distinguishes and binds the lines together by many repetitions of a final vowel, are other inventions. The old Irish *Dyevvée* verse is the most intricate and curious attempt to get order and fixity into verse. To appearance, it is hardly metrical at all; but in its correspondences and replications of consonantal and vowel sounds, it is one of the most remarkable instruments of speech ever fashioned, and, to ears familiar with it, probably one of the most harmonious. In English, the cæsural verse of Pope was an attempt at classic symmetry. More interesting still, the verse of Coleridge's "Christabel," with its four regular beats, was really an effort in the same direction.

It must be admitted that English blank verse, starting with a lack of quantity, and then discarding rhyme, discarding regularity of alliteration, discarding sequences of long and short lines, discarding beat of syllables, has almost stripped itself of poetry's inheritance of symmetry. Its only legal hold on form is the slight stress or halt at the end of the tenth syllable. But that is enough. It gives to blank verse a security of law, a limit which prevents it from being ungovernable. There is, indeed, no immutable edict dictating ten syllables as a necessity, and poets like Blake and Whitman have lengthened their lines and still preserved a metrical pace. But their irregularities in the use of their metre prevent the pleasure of recognizable restraint. The attempt to ignore the separation of lines in blank verse, and to read it, as it is claimed, naturally, is a barbarism. Goethe and Schiller fought against this heresy all their lives at the Weimar theatre, but it comes back again and again to plague us on the stage. To read blank verse thus is to turn it into prose. And the prose of writers like Jeremy Taylor, De Quincey, and Ruskin has many of the qualities and much of the art of poetry. But it has no rhythm, — for rhythm cannot exist without the regular and marked recurrence of movement and pause. De Quincey named the style of prose in which he excelled "periodic prose." But periodicity is exactly what it does not possess. It draws no magic circle about it in which to perform its miracles. It is amorphous — without form or organic life.

What, then, are the advantages of blank verse? They are freedom and fluidity within limits. Lyric verse is formal. It is a park where "grove nods to grove, — each alley has its brother." Lyric verse is like a sedimentary formation with its stratas in parallel and regular bands. Blank verse is the same formation seized upon by igneous action and the stratas twisted, contorted, plicated almost out of recognizance. The popularity of lyric verse is due to the fact that it is easy for the eye and ear to catch its symmetries of arrangement; but the trained mind will prefer to follow out the hints and glimpses by which law reveals itself in blank verse.

It may be laid down as a rule that blank verse, to be good, must include all the characteristics of the other forms of poetry I have mentioned. It must be strewn with alliterations, assonances, and sequences of vowel sounds. But it must hold all these in solution, — they must not be obvious and obtrusive. They must give us pleasure without our knowing why; the airy beings must do their spiriting without our seeing them. There is probably no line or group of lines in Milton's epic without a dominant alliteration or a vowelled concert.

> "Of man's first disobedience, and the fruit
> Of that forbidden tree," — etc.

English heroic verse, written in *enjambments*, — in paragraphs, that is, rather than couplets, — has much of the ease and fluidity of blank verse. But the halt at the end of every line is too marked. It is like riding on a race-course with a barred fence at every tenth stride. The rhymed poem which most successfully copies the freedom of blank verse is Milton's "Lycidas." Here the rhymes are in a measure hidden by their irregularity, and still more by their frequency; for it is a law of verse that the oftener a rhyme is repeated the less obvious it becomes. Of course, in making these comparisons it is mainly iambic verse of which I am thinking. Spondaic and anapæestic rhythms are brilliant exotics. They have little real root in the language.

Their movement is not the natural movement of the English tongue. To speak without book, I should say that nine-tenths of the lyric poetry in Palgrave's "Golden Treasury" is what we call iambic verse. I would say also that I am now dealing only with the technique of poetry, leaving out of view entirely its soul of thoughts and garb of phrase. The one solid distinction between poetry and prose is metre — measured motion. There is no reason why prose should not have all the other poetic qualities; and it often does. Possibly the movement of poetry helps its writer to attain that frenzy which Plato demands of the poet, — as the whirling of the Sibyl was supposed to produce inspiration. In practice, this must be the case; for in every language the most heightened thought and quickened phrase are to be found in verse.

Blank verse is our great English instrument of sounding speech. It has been found equally fitted for dramatic, epic, and reflective poetry. Marlowe fashioned the instrument first, and gave it a capacity for fiery energy and crashing volume of sound. But he left it somewhat monotonous and over-keyed. Shakespeare took it, and broke up Marlowe's mighty line, and gave it every variety of note, ran over the whole gamut of cadence. In his verse the cæsura flies from syllable to syllable as the foam leaps from crest to crest, and beckons the waves to follow in pliant but irresistible change. Consider the difference between this word of Coriolanus:

> "When, like an eagle in a dove-cote, I
> Fluttered their Volsces in Corioli,"

where the whirling sweep of the first nine syllables suddenly checks itself at the tenth, and then, poised there a moment, actually vibrates as the sense demands; consider the difference between this and the slow pulsing syllables and ebbing echoes of Prospero's great speech:

> "Our revels now are ended; these our actors,
> As I foretold you, are all spirits, and
> Have melted into air, into thin air."

After the molten speech of Marlowe, and Shakespeare's living rhythms, there was nothing for Milton to do but to make blank verse architectural — to build it up into magnificent edifices of symmetrical art. It may be said to have solidified in his hands; and the business of later poets has been to try to bring back to it the play and changeableness of life. Wordsworth in his best verse imparted to it a spiritual transparency, almost transfiguration; and there is a nameless necromancy in Shelley's "Alastor." But Keats alone was a spirit vivid and real enough to renew its former potency. Beside "Hyperion" I would place Landor's "Gebir" and Horne's "Orion" as the best examples of modern blank verse. Arnold's two studies are noble in theme and treatment, but he had not the metrical ease and mastery for this most difficult form of poetry; and Tennyson's blank verse is so mannered, and so full of mere prettiness, that I for one would never rank it with the work of the masters.

CHARLES LEONARD MOORE.

The New Books.

A CENTURY'S RETROSPECT.*

It is a little curious that the author of the well-known watchword which tells us, among other things, to look forward and not back, should himself be so given to the retrospective and reminiscent, and so inclined to regret that the present generation has eyes only for the future. Yet nobody can feel in the least disposed to censure this seeming inconsistency, since to it we owe more than one most enjoyable volume of memoirs.

Whatever the value of "Memories of a Hundred Years" as a contribution to nineteenth-century history, it is as a human document that the book chiefly appeals to the reader; the writer's own personality lends it its peculiar interest and charm. Therefore the reviewer prefers to treat it by no means as formal history, or even as autobiography, but rather as the notebook of one who has touched life at countless points, but who is too engrossed in good works to spare time for a very full, careful, or connected account of his manifold experiences. That these memories cover not merely a hundred years, but go back almost half a century further, to Braddock's defeat, would cause natural surprise if the explanation did not at once suggest itself that the remembering is done in large part by proxy. Thus almost the entire first volume deals with events that occurred either before the author was born, or before he was of an age to have any memories of his own. His remembrance, however, reaches back almost to the cradle — to Lafayette's visit in 1825, when the three-years-old boy was held up at the window to see the French patriot pass. Even before that time, and so early that he cannot now recall the circumstances, he had learned to read, probably at the dame school to which he was sent at his own clamorous request before the age of three. At twelve years of age he appeared in print in his father's "Boston Advertiser," and from that time on wrote more and more for the press. That he went to the Latin school and to Harvard College was in the usual order for a Boston lad of good family. His reporting at Cambridge at six o'clock in the morning for a thirteen-hour day of entrance examinations, gives us a picture of strenuous educational methods that contrast somewhat

* MEMORIES OF A HUNDRED YEARS. By Edward Everett Hale. In two volumes. With numerous portraits, illustrations, and facsimiles. New York: The Macmillan Co.

ludicrously with the modest high-school curriculum of the Harvard of that time.

Refusing to "harass" his readers with many autobiographical details, Dr. Hale affords us only fleeting glimpses of himself in the storm-and-stress period of early manhood and in the busy years of a crowded career of public usefulness. Some of these glimpses can best be given here in his own words, in such brief extracts as space will permit. Emerson's cousin George had read some of his college preparatory Greek with Mr. Hale (who served a short apprenticeship at teaching in the Latin School), and had gratified his tutor by attaining high rank in his class at Harvard. Speaking of the Junior Exhibition, in which George had the first part, the author says:

"After the whole was over, and as the assembly broke up, I crossed the chapel that I might speak to Ralph Waldo Emerson, who stood alone, as it happened, under the gallery. I introduced myself to him, and I said I wanted to congratulate him on the success of his cousin. He said: 'Yes, I did not know I had so fine a young cousin. And now, if something will fall out amiss, — if he should be unpopular with his class, or if his father should fail, or if some other misfortune can befall him, — all will be well.' I was indignant with what I called the cynicism of his speech. I thought it the affectation of the new philosopher who felt that he must say something out of the way of common congratulation. But I learned afterward, what he had learned then, that 'good is a good master, but bad is a better.' And I do not doubt now that the remark, which seemed cynical, was most affectionate."

The Hale and the Webster families were intimate. On young Mr. Hale's first visit to Washington he called on Mr. Webster, who was then Secretary of State. He recounts this experience, even at his own expense.

"I have never forgotten the ease and simplicity with which, at dinner, he kept the conversation on such things as would interest a person who had just before been engaged in teaching. He went back to speak of his old days as a schoolmaster, when, once or twice, my father had taken his place. I had spoken of my interest in botany, and he began talking about Linnæus's letters, with which he was quite familiar, and from which he cited curious things. I, alas! had never seen Linnæus's letters. Then because I had been a master in the Latin School, he brought the conversation round to Thirlwall's 'History of Greece,' which he had read with interest. Alas! I had never read Thirlwall's 'History of Greece.' I do not think that there was the least wish to overpower a youngster in this; it was merely the ease with which he adapted himself to the man whom he was meeting."

An amusing Webster anecdote, not one of Dr. Hale's personal recollections, but well authenticated, is given by him. Young Edward Everett Webster, with whom the author was intimate in school and college, was taken when a child by his mother to hear one of his father's speeches. They sat in the gallery. In the course of his address Mr. Webster cried out, in his most vigorous way, "Will any man dare say"—when his infant son, impressed with the folly of any such supposed case of audacity in contradicting his father, promptly responded from the gallery, "No, pa!"

Dr. Hale's admiration for Webster goes so far as to make him regard Mr. McCall's Dartmouth address as a justification of the seventh-of-March speech. He further tells us with great emphasis that though he saw Webster in the last twenty-six years of the latter's life "thousands of times," and read "thousands of letters" from him, and visited the family he knows not how often, he never had a dream or thought that the great statesman cared anything for alcoholic stimulants. Dr. Hale's father, also, who survived Webster twelve years, "heard such stories as these with perfect disgust and indignation." Such testimony is not lightly to be put aside. Yet in marked contrast with it are the reminiscences of another octogenarian, who is no less ardent in his admiration. "I once saw him," says Dr. Cuyler in his recent book, "when his imperial brain was raked with the chain-shot of alcohol. The sight moved me to tears, and made me hate more than ever the accursed drink that, like death, is no 'respecter of persons.'"

Young Mr. Hale enjoyed the warm friendship of his distinguished uncle, Edward Everett. Of his valuable reminiscences of this accomplished man, there is here room for but one.

"He said to me one day in the spring of 1846 that it was already long enough, since his return from Europe, for him to satisfy himself that the stately oration of twenty years before was for America a thing of the past. He advised me as a young man to accustom myself to speak to large or small audiences without a manuscript before me, to accept the more colloquial habit, which I think he would have called the 'habit of the stump.'"

"About the same time," the author adds in a footnote, "Orville Dewey told me how to do it. I think it was he who told me always to speak in public 'whenever any one was fool enough to ask me.'"

Among the anecdotes given at second hand, the following about General Andrew Jackson is characteristic:

"The daughter of a Massachusetts Senator told me that in her younger life she went with her father to one of the regulation dinners at the White House. General Jackson himself took her out to the dinner-table. There was some talk about the light of the table, and the

General said to her, 'The chanticleer does not burn well.' She was so determined that she should not misunderstand him that she pretended not to hear him and asked him what he said. To which his distinct reply was, 'The chanticleer does not burn well.'"

These are merely a few crumbs from the feast that awaits the reader who is not so ill-advised as to content himself with such scanty nibbles. That Dr. Hale everywhere shows the courage of his convictions, not to say also of his prejudices, is a matter of course. His vigorous optimism finds no use for certain "pessimistic New York weeklies." To his staunch Republicanism Thomas Jefferson "fills the place in history which a fussy and foolish nurse fills in the biography of a man like Franklin, or Washington, or Goethe, or Julius Caesar." His sturdy common sense speaks out in that "disgust for the mechanism of the public schools" which he says he takes occasion to express upon all suitable opportunities. Three months' time is enough, in his opinion, to devote to college preparatory Greek, for such as really wish to master it. The dulness of the new school of history comes in for a word of censure in his defense of his old friend Bancroft. "According to me," he declares, "you might as well write with white ink on white paper as write anything in a language so dull that nobody wants to read it."

He speaks of his iron memory, and indeed it is a most wonderful memory. But as rules are proved by their exceptions, perhaps he will permit the reviewer to heighten the effect of these marvels of recollection by placing in contrast with them one or two apparent lapses. Referring to Williams College, from which his father, Nathan Hale, was graduated in 1804, he says, "Dr. Tyler, the historian of the College, speaks of the four years after 1801 as if they were unsatisfactory." Dr. William Seymour Tyler is well known as the historian of Amherst College. Is there a Dr. Tyler, historian of Williams? Calvin Durfee, in his history of Williams College, describes the years immediately preceding 1804 as singularly prosperous, and quotes in corroboration passages from President Fitch's letters of 1801-1804. The dark days of the college fell in 1819, when it came within a little of being transplanted to Northampton.

Defending Lowell from the foolish charge of indolence, Dr. Hale writes, "In his after life he speaks somewhere of his working fifteen hours a day, when at the same time editor of the *North American Review* and of the *Atlantic Monthly*." Is there not a mistake here? Unless there is a surprising unanimity of error in the records, Lowell's own letters included, he held the editorship of the "Atlantic" from 1857 to 1862, and with Professor Norton the joint editorship of the "North American Review" from 1863 to 1872. Possibly the simultaneity of office in our author's mind was that of the Harvard professorship and the magazine editorship.

One more petty criticism, and we have done. Every one has heard of the committee-man who, when invited to address the school he was visiting, edified the young people before him with a lecture on the importance of "kerect pronounceation." Emphasizing the value of a good education, especially in English, Dr. Hale writes—or at least we read in his printed page: "And no matter who the kings asked to meet them, John Adams meant that the sons and daughters of Massachusetts should be able to hold their own in conversation . . . that they should speak English and understand English as well as any man in any place." The reviewer, it is hoped, will be pardoned for taking note of what in any other connection would not have offered so irresistible a temptation. Besides, who knows whether some middle-man, —amanuensis, compositor, or proof-reader,— may not really be responsible for this slight departure from Lindley Murray?

Some new matter, both in text and footnotes, and in portraits, illustrations, and facsimiles, appears to have been added to the original chapters since their appearance in the "Outlook." But the great excellence of the book, and at the same time its great defect, lies in its suggestion of rich hoards of material unused for lack of space. Many phases of the writer's abounding personality, many of his innumerable forms of beneficent activity, receive no illustration whatever, so that in closing these volumes one is almost as ready to quarrel with the author because of what he has omitted, as to thank him for what he has included. But as to matter included, most readers will regret that so much space has been devoted to prenatal recollections, so to speak, at the expense of later and to them more interesting matters. The excision of twenty pages on Philip Nolan, the Texas adventurer of 1801, would not have caused poignant grief. So, too, for Fulton and his steamboat we might well have been referred to the encyclopædia, and treated instead to a dozen pages describing, let us say, the fortunes of the late lamented "Old and New," or the

author's visits to Europe and interviews with Martineau, Dean Stanley, and a score of others. But enough of this, or some one will be moved to retort, in Charles Lamb's familiar words: "It is a secret well known to the professors of the art and mystery of criticism, to insist upon what they do not find in a man's works, and to pass over in silence what they do."

PERCY F. BICKNELL.

VARIETIES OF RELIGIOUS EXPERIENCE.*

The value of a book to its reader depends upon what he can get out of it. To some, the volume now reviewed will appear as a brutal treatment of sacred things by a man who does not know what religion means. To others, it will seem an absurdly solemn discussion of matters which are foolish at the best, and often idiotic. To the present writer it seems a work of genius, admirable alike for the thoughts expressed and the manner of their expression.

The book does not concern itself with religious institutions, nor with theologies; but with the religious feelings and impulses of individuals. In these latter are found the true origin of religion, that inward and spiritual grace of which the churches are at best a secondary outcome. Professor James quotes at length the autobiographical records of numerous religious persons, belonging to various sects; and of others not professedly religious, whose experiences are considered similar in kind. The number and fulness of these quotations may weary some readers, but anyone who will read them through will be convinced of the essential similarity of almost all the cases, notwithstanding wide differences in detail. This similarity depends upon the consciousness of communion or unity with a spiritual being of a higher type, — in ordinary language, with God.

In order to get the clearest possible insight into the phenomena, the instances chosen for study are mostly those of the more extreme sort: those which modern science would usually class as psychopathological. Professor James urges that this should not deter us from regarding them seriously. In the first place, the origin of spiritual experiences may be what you please; but this does not affect their importance and significance for us. If they mean much for the development of mankind, no medical materialism can rob them of their value. Even those who would class men of genius with the mentally deficient would not propose to dispense with the *works* of genius. Again, one sort of "origin" does not necessarily preclude another. If a man is "converted" because of a certain psychopathological condition, it does not follow that that condition may not have been the very thing which permitted the influx of some external spiritual force. Glass is said to be red when it transmits red light; but who would be so absurd as to affirm that red light is solely *caused* — or, in fact, caused at all — by red glass? The narrow materialist, who thinks he has explained religious experiences by referring them to certain changes in the brain, is no more scientific than he who should consider red light a property of glass, ignoring the existence of the sun.

Very interesting is the discussion of the "once-born" and "twice-born" types of mankind. The "once-born" are those happy individuals who are so simply constituted that they have no internal struggle, no sense of the badness of things. They seem to sing a perpetual song to God, a psalm of gladness for the beauty of the world and the harmony they feel with it. Evil they repudiate and ignore. They are like those animals which flourish by the choice of suitable environment, avoiding instead of overcoming their enemies. Physically speaking, such persons may lead active militant lives, but they simply do not know what spiritual evil is. In recent years, this mental attitude, described by Professor James as "Healthy-mindedness," has been specially cultivated by a sect. The doctrines of "Christian Science," apparently increasing in popularity, depend upon the assumption that evil may be evaded by ignoring it. It is even held that physical evils may to some extent be thus overcome; and Professor James believes that there is sufficient proof to confirm this view. Indeed, orthodox medical men have long been aware of the value of "suggestion" as a therapeutic agent.

The "twice-born" are those who have to struggle with evil in order to overcome it. They are those whose personality is complex, with antagonistic elements. Only after a prolonged conflict are they permitted to enter the haven of peace, by the triumph of the higher elements of their character; or, as it seems to them, by the direct influx of the Holy Ghost. Such persons have come too closely in contact with evil

*THE VARIETIES OF RELIGIOUS EXPERIENCE. A Study in Human Nature. Being the Gifford Lectures on Natural Religion, Delivered at Edinburgh in 1901-1902. By William James, Professor of Philosophy in Harvard University. New York: Longmans, Green, & Co.

ever to forget its existence. To the "once-born" they appear morbid, while to them the former seem shallowness itself. In considering the phenomena of conversion, whereby the "second birth" occurs, it is remarked that it is very commonly sudden, but nevertheless permanent. As the author says, it is like the sudden crystalizing out of a salt in a saturated solution, upon the addition of a solid object. Psychologically, Professor James explains this by suggesting that in reality a change has been going on in the subconscious regions of the mind, until it reaches a point when the equilibrium is disturbed, so to speak, and a new and stable position is assumed. It is impossible here to give all the reasons for this opinion; but the reader of the book, if not unduly biased, will probably find them convincing. One interesting fact is that the change often occurs after the individual has given up the struggle; that is, after the ordinary mental faculties have become exhausted. Then, it seems, the subconscious self is able to assert itself and take possession of the field. In minor matters, such as the attempt to recollect a name, the same sort of thing may occur. The present writer has long known his indebtedness to the inspirations of leisure moments, and has long been convinced that the restless life is a relatively stupid one. It is probable that our crowded school curricula do irretrievable harm by not permitting time for those restful mental periods wherein the subconscious self tells the things that it has learned.

So much for the psychological theory; it remains to be asked, to what is the subconscious self indebted for the things it knows? Obviously, it is often indebted to the world of our ordinary knowledge, just as is our ordinary consciousness. I suppose everyone has had the experience of remembering something which was not consciously noticed originally; which was seen out of the corner of the mind, so to speak, and did not come into the field of clear vision. Nevertheless, religious converts are convinced that *their* knowledge did not come in this way, but was received from a higher spiritual source. Professor James holds that this cannot be definitely affirmed, from an outsider's point of view, but is to be classed as an "over-belief." In an eloquent passage (p. 519), the author thus states his personal "over-belief":

"What the more characteristically divine facts are, apart from the actual inflow of energy in the faith-state and the prayer-state, I know not. But the over-belief on which I am ready to make my personal venture is that they exist. The whole drift of my education goes to persuade me that the world of our present consciousness is only one out of many worlds of consciousness that exist, and that those other worlds must contain experiences which have a meaning for our life also; and that although, in the main, their experiences and those of this world keep discrete, yet the two become continuous at certain points, and higher energies filter in. By being faithful in my poor measure to this over-belief, I seem to myself to keep more sane and true. I *can*, of course, put myself into the sectarian scientist's attitude, and imagine vividly that the world of sensations and of scientific laws and objects may be all. But whenever I do this, I hear that inward monitor, of which W. K. Clifford once wrote, whispering the word 'bosh!' Humbug is humbug, even though it bear the scientific name; and the total expression of human experience, as I view it objectively, invincibly urges me beyond the narrow 'scientific' bounds. Assuredly, the real world is of a different temperament, — more intricately built than physical science allows. So my objective and my subjective conscience both hold me to the over-belief which I express. Who knows whether the faithfulness of individuals here below to their own poor over-beliefs may not actually help God in turn to be more effectively faithful to his own greater tasks?"

With this wholly inadequate notice we must leave what seems to the reviewer one of the great books of our time.

T. D. A. COCKERELL.

THE DEAN OF AMERICAN LETTERS.*

Some forty years ago James Russell Lowell wished to introduce to the Boston world of letters a young man who had followed his poems from Ohio. He therefore made a dinner for him at Parker's at which the other guests were Oliver Wendell Holmes and Mr. James T. Fields. "Well, James," said the autocrat, "this is something like the apostolic succession: this is the laying on of hands." He was right, for Mr. Howells not only succeeded Lowell as editor of the "Atlantic," but in other and larger ways.

I have several times (in somewhat academic fashion perhaps) considered Irving and Lowell as the representative men of letters of their times. Each was undoubtedly the chief man of letters of his day (if we can regard the man of letters as something a little different from poet, novelist, historian, or any other specific kind of author), and each was typical of the literary spirit of his time. Irving represents the first period of our literary activity and Lowell

* LITERATURE AND LIFE. By W. D. Howells. New York: Harper & Brothers.

the second. I can think of no one more properly representative of the later phases of our national literary life than Mr. Howells.

It is not as being necessarily the greatest genius of his time, that Mr. Howells is entitled to this distinction. Neither Irving nor Lowell was exactly the greatest genius of his time. Measurements of genius are misleading and dangerous: only in cases of immense preëminence can we be quite sure of our reckonings. But putting such dangerous questions aside, Mr. Howells, like Irving and Lowell, is for other reasons more a representative man than any of his contemporaries. For one thing he is more a master in his profession than anybody else: he understands the whole range of letters more thoroughly. Irving and Lowell were also masters of easy power in a broad range of letters, but I am not sure that Mr. Howells does not surpass them. Not merely fiction is his field, the natural and necessary mode of expression of our day, but poetry, criticism, essay, drama, as well. Like Goldsmith, there are few veins that he has not worked, and wherever he has worked he has brought forth gold.

But further also, Mr. Howells is representative of his time: he is entirely in the spirit of it. It is true that of late years, everyone sees that the spirit of the time, so far as letters is concerned, is changing; but however that may be, the last third of the century will historically be the time of the influence of realism in fiction and the drama, a movement in which Mr. Howells was our chief leader. And however technical principles of realism may have changed or may be changing, there can be little doubt that the increased seriousness which it brought, the more pervading consciousness of the necessary close relation between literature and life, the feeling that literature should in some measure and with varying means interpret life, this, the necessary feeling of the realist, will not pass away as readily as the formulas of local color and states of soul. And in that respect, too, Mr. Howells is a great representative figure.

We may therefore look at his last collection of essays and studies with singular interest. It is not to be regarded as a suitor for favor: it must be looked upon rather as the record of a fact. We may like it or not, according to our taste; doubtless, there is little of the future in it, more of the past; but we naturally find in it a claim on the attention of everyone who likes to feel that he understands the movements and tendencies in the culture of his day.

The different papers that make up the book were probably not written with especial reference to each other. They did, on the other hand, have always the inspiration of a common feeling, and this feeling is so characteristic of Mr. Howells that it makes the book more notable (as well as more charming) than it would be without. He speaks of it in "A Word of Explanation." Doubtless all that is there said has been otherwise said already by himself, or by others under the same feelings as himself. But I will own that a word or two makes clearer to me than it was, the spirit in which Mr. Howells has worked,— perhaps the prevailing spirit of that influence of which he was our chief spokesman. He writes:

> "I have never been able to see much difference between what seemed to me Literature and what seemed to me Life. . . . Unless the thing seen reveals to me an intrinsic poetry, and puts on phrases that clothe it pleasingly to the imagination, I do not much care for it; but if it will do this, I do not mind how poor or common or squalid it shows at first glance; it challenges my curiosity and keeps my sympathy."

"The union of Literature and Life," he afterward says, "is the rainbow in the sky for me; and I have seldom seen a sky without some bit of rainbow in it."

This, it seems to me, makes one understand the realist position better. How different it is from the view of another man who unfortunately did not live to enjoy many years of the admiration and love that we feel for Mr. Howells. Stevenson would never have said that. He saw lovely things in Life and in Literature, but the sky for him was surely often without the rainbow, and he was often forced to recall some lovely rainbow he had seen before, or imagine a lovely one that he would see. As to which way is the best way to the pot of gold at the foot may be doubtful.

Intrinsically the papers of this collection have their specific interest in subject as well as in handling. Perhaps a half are of those impressions of travel, wherein Mr. Howells is so much at home, though geographically the traveller has often strayed no farther than the New England coast. Some of them are more destructively critical papers. And a good many are practically professional, if informal, opinions and ideas, not exactly on literature or on life, but on literary life,— a matter on which Mr. Howells is as well informed as anyone. These have for me more interest than the

others; naturally, perhaps, for a reviewer, like any one else, likes to read, as well as to talk, shop. But all of them are interesting in themselves, and would be, even if we did not know that they were by the dean, as we may call him, of American letters.

EDWARD E. HALE, JR.

THE SCOTCH AND IRISH IN AMERICA.*

The Scotch-Irish Society of America was formed at Columbia, Tennessee, in 1889, in connection with a congress assembled at the suggestion of Mr. Thomas T. Wright of Florida, to organize for the perpetuation of the achievements and the preservation of the history of the Scotch-Irish race in America. The society aroused a great deal of enthusiasm and held successful annual meetings in several different cities. On these occasions papers were presented and addresses were made which discussed various phases of our country's history as illustrating the position taken by Scotch-Irish Americans. The papers were subsequently published in nine volumes, and much good material for history was thus gathered. The papers presented were not uniform in merit, some of them being congratulatory and boastful in tone, with much looseness of statement; others were carefully prepared and filled with matter of historic value. But two things were clearly evident as a result of these meetings, — first, that the enthusiastic Scotch-Irish were disposed to make rash claims for their race representatives; and, second, that American historians had not paid enough attention to the part played in our early colonial life by the Scotch-Irish, Huguenot, and other non-English elements of our always cosmopolitan population.

The last twenty years have witnessed a surprising interest in American colonial history. This has resulted in a great output of books, dealing with every possible phase of colonial life, military, political, economic, and social. All sorts of societies have published records and papers, and neglected heroes and forgotten facts have been dragged to light out of many a nook and corner. But there is still opportunity for some one to present in approved form, without needless padding and without untrustworthy enthusiasm, a readable history of each of the minor race-elements which combined to form the American population at the beginning of our national era.

The early announcements seemed to indicate that Mr. Charles A. Hanna was to be the historian of the Scotch-Irish in America. There was a lot of unassorted material in the records of the Scotch-Irish congress and elsewhere, and, especially, many a hint as to desirable and available sources. There was both a splendid theme and an awaiting constituency. The result of Mr. Hanna's labors is distinctly disappointing. "The Scotch-Irish," or as the secondary title reads, "The Scot in North Britain, North Ireland, and North America," is not a history; it is an aggregation of materials. The running title is "The Scotch-Irish Families of America," but five hundred of the six hundred pages in the first volume are taken up with Scotch history and Scotch characteristics, leading up very gradually to the migration from Ulster to America. Five-sixths of the second volume, likewise, are given up to appendices containing a surprising amount of material, thousands of names being presented in all sorts of lists connected with Scotch and Scotch-American history, all of these collections evidencing a vast amount of labor of love. The special chapters bearing particularly upon the Scotch-Irish in America are illogical in arrangement, and are marred by the boastful tendency already mentioned. There are some valuable features, such as a map with descriptive notes showing the location of the Scotch-Irish settlements; and twenty pages of bibliography give some notion of the literature to be examined by one who would make himself thoroughly familiar with the subject of Scotch influence on American life. It is only fair to Mr. Hanna to say that he himself recognizes his own failure to make a history, and to accord to him the justness of his claim to have gathered into his two handsome volumes valuable materials, not otherwise easy of examination, without which no one could write a history of this race.

The name "Scotch-Irish" is an Americanism, used to describe those sons of Scotland who found homes in the north of Ireland and thence migrated to America. They were not truly Irish, but Scotch, and were not particularly affected in race traits by their stay in Ireland. In "The Immigration of the Irish Quakers into Pennsylvania," Mr. Albert Cook

* THE SCOTCH-IRISH; or, The Scot in North Britain, North Ireland, and North America. By Charles A. Hanna. In two volumes. New York: G. P. Putnam's Sons.

THE IMMIGRATION OF THE IRISH QUAKERS INTO PENNSYLVANIA, 1682-1750. By Albert Cook Myers. Published by the author. Swarthmore, Pa.

Myers takes early occasion to state that the "Irish" Quakers were really English, they too having tarried only temporarily in Ireland. In a volume of nearly five hundred pages of attractive typography and illustration he tells the tale of Irish Quaker immigration into Pennsylvania during the years 1682 to 1750. After a summary sketch of the rise of Quakerism in England and its transplantation into Ireland, the inducements to American migration are described, and the course of such migration marked out. The real addition to American race history comes in the designation of the places settled by these Irish Quakers, and in the collection of facts showing their characteristics and the varied features of their social life. One-half of the volume is given up to accounts of prominent Irish Friends and to genealogical matter, many hundreds of names being catalogued which show what an increment of population America received from this particular element. Ten pages of bibliography of printed and manuscript sources are supplied, and an index of thirty pages completes a most pleasing specimen of book-making. There are tens of thousands of descendants of these Irish Quakers scattered throughout the Union who will find in this volume the story of their immigrant ancestors. It is a real contribution to American race history, and a valuable addition to the literature of colonial life.

FRANCIS WAYLAND SHEPARDSON.

RECENT FICTION.*

The reader of "The Fortunes of Oliver Horn" closes its pages not so much with the sense of having read a symmetrical and well-rounded novel as with the feeling that he has had an hour or two of pleasant companionship with a group of delightful human beings. Construction has never been the strong point of the versatile Mr. Hopkinson Smith, and in the present instance he seems to have been less concerned with it than ever. He has given us instead a copious outpouring of genial reminiscence — society in Virginia before the war, the life of the art student in New York, and the reckless sort of bohemianism which is ever attractive to the young, but which quickly palls upon the sense. In his handling of the acutely controversial period of the Civil War, Mr. Smith is not wholly the apologist for the Southern view, and he realizes that the South in those days was swept by an epidemic of something like emotional insanity; but while his intellect recognizes the virtue of the Northern temper, his heart remains with the society of his boyhood. We cannot well blame him for this—surely not if life in the Old Dominion was anything like as charming in its human development as he pictures it. Indeed, one of the chief questions raised by this book — as well as by several others that we have had of recent years — is the question whether there is to be found anywhere in America to-day as fine a type of character and social environment as that which existed in the South during the first half of the century, and was forever swept away by the stormy sixties. If, in making our modern life more strenuous and purposeful, we have lost our feeling for its finer graces, the satisfaction of the thinking man must remain somewhat qualified, although he may recognize that the transformation was inevitable.

"Captain Macklin" is a story of adventure in a Central American Republic. The hero is sprung from several generations of soldiers, and becomes a West Pointer as a matter of course. Unfortunately the discipline of the institution makes a victim of him, and he is dismissed in disgrace for a violation of orders. Determined to be a soldier somewhere, he consults the newspapers, discovers that a revolution is going on in Honduras, and forthwith sets out to offer his sword to the insurgents. He is made a captain on the spot, performs prodigies of valor, bears a charmed life amid storms of bullets, and leads his men in triumph to the capital. The triumph is short-lived, for the revolutionists are betrayed, and depart with an ignominy at least equal to the glory of their entry. Then the hero returns to the bosom of his family in New York to think it all over. At the close of the book he learns of more fighting in Egypt, and sets out for new scenes and victories, leaving the reader in breathless but unrewarded anticipation. This seems to promise a further section of the "Memoirs" of this doughty youth, for the author cannot be so unkind as to leave us in the dark concerning the Egyptian campaign. Captain Macklin is not altogether a satis-

* THE FORTUNES OF OLIVER HORN. By F. Hopkinson Smith. New York: Charles Scribner's Sons.

CAPTAIN MACKLIN: HIS MEMOIRS. By Richard Harding Davis. New York: Charles Scribner's Sons.

THE LIFE OF A WOMAN. By R. V. Risley. Chicago: Herbert S. Stone & Co.

THE TWO VANREVELS. By Booth Tarkington. New York: McClure, Phillips & Co.

THE HERITAGE. A Story of Defeat and Victory. By Burton Egbert Stevenson. Boston: Houghton, Mifflin & Co.

THE HOLLAND WOLVES. By J. Breckinridge Ellis. Chicago: A. C. McClurg & Co.

THE DESERT AND THE SOWN. By Mary Hallock Foote. Boston: Houghton, Mifflin & Co.

OUT OF THE WEST. By Elizabeth Higgins. New York: Harper & Brothers.

LOVE AND THE SOUL HUNTERS. By John Oliver Hobbes. New York: Funk & Wagnalls Co.

THE BLOOD TAX. By Dorothea Gerard. New York: Dodd, Mead & Co.

THE HOUSE UNDER THE SEA. A Romance. By Max Pemberton. New York: D. Appleton & Co.

THE SEA LADY. By H. G. Wells. New York: D. Appleton & Co.

factory hero; he is too much of a vain-glorious blusterer and braggart to appeal to a nice sense of the heroic. But boys will like to read of his exploits, and many men are boyish enough to take a sneaking sort of satisfaction in a story that is told with so much nervous energy, and is so replete with stirring incidents. Indeed, the irrepressible boyishness of the whole performance is its chief characteristic.

"The Life of a Woman," by Mr. R. V. Risley, is a story upon that not unusual theme, an ill-assorted marriage. The heroine is a young woman who has yearnings, which she expresses in ungrammatical language. She does not seem to know just what she wants, but she abhors the thought of a commonplace existence. Having married a sensible but somewhat stolid man of business, she discovers that life has grown dull. Her existence is simply *bourgeois* and she would like to make it bohemian. When children appear, her husband very properly decides that the city is no place in which to rear them, and, taking it for granted that she will understand so plain a matter, purchases a charming suburban home for his family. But life in a suburb means nothing more to her than the daily round of unpleasant duties and the penance of neighborhood gossip. She has absolutely no inner resources, and is miserable. She longs for the excitements of an artificial society, and even envies the lot of the girlhood friend who is living in Paris as an artist's mistress. Her husband is much too good for her, although, being human, he once so far forgets himself as to swear in her presence. The outcome of this situation is not, however, what the seasoned reader of novels expects. Instead of breaking away in revolt, the wife slowly becomes subdued to her environment, and we are left with the impression that she is the victim of tragic circumstance. At last, this is the impression that the author intends to leave, for his story is based upon a morbid conception of human rights and duties. He clearly expects us to sympathize with the woman, whereas a sane view of the whole situation would rather prove provocative of sympathy for the husband, and of exasperation with the wife. The book as a whole is amateurish in design and crude in execution; it is the product of a narrow and unbalanced view of life, which ignores the great principle of reaping as we have sown, and has no other ideal than that of mere hedonism.

Mr. Booth Tarkington's novel of the Mexican War period tells a love-story in terms of delicate old-fashioned sentiment. The scene is somewhere in the Ohio valley, Southern Ohio or Indiana—and the characters are studied with sympathy. The scheme of the novel is extremely artificial, and is based upon a perfectly impossible complication. There is only one Vanrevel in fact, but the heroine gets the notion that the name belongs to his friend and law partner Crailey Gray. Throughout the book she supposes each of these gentlemen to be the other, which leads to much silent suffering on the part of Vanrevel, and to the tragic but deserved death of Gray. The hero is altogether too quixotic in his devotion to the friend who encourages the deception for his own selfish purposes. Even when Gray's contemptible duplicity comes to light, Vanrevel's one thought is to shield his friend and continue to suffer the consequences of the fatal misunderstanding. It is all cleared up at the end, of course, and the hero starts for Mexico with the knowledge that he has won the love of the heroine. Her brute of a father is particularly unconvincing, and there is a trick of artificiality about several of the other characters; but the story is prettily told, and its tension is relieved by an occasional touch of comedy.

The final conquest for civilization of the Ohio Valley has offered several recent writers of historical fiction an attractive theme. Mr. Altsheler's novel is probably the best treatment that the subject has thus far received, but it is possible to say a very good word for "The Heritage," just published by Mr. Burton Egbert Stevenson. This story begins in Virginia in Revolutionary days, during the boyhood of the hero. He grows up just in time to be fired with enthusiasm for the pioneer movement toward the Ohio, and becomes an actor in the struggle that leads, through the defeat of Harmer and St. Clair, to the final victory of Wayne. The story has a good deal of Indian fighting, excellently told, and a vein of sentimental romance that affords a pleasant relief to its sterner episodes.

In "The Holland Wolves," by Mr. J. Breckinridge Ellis, we go back to the days of Spanish persecution in the Netherlands and the inspiration of "Beggar" patriotism. The noble figure of Egmont and the sinister figure of Alva occupy the centre of the stage as far as the characters of actual history are concerned, but the main interest of the romance is private and sentimental. There are some well-drawn figures of Dutchmen, and a rather stunning heroine in the person of a maiden (supposedly Spanish) who in male attire accompanies her putative father to the wars. The hero is a wandering French Huguenot, a happy-go-lucky individual who is peculiarly susceptible to feminine charms, but hardly of the stuff that goes to the making of really acceptable heroes. The story is stilted in manner and far from satisfactory in construction.

Mrs. Foote's latest novel, "The Desert and the Sown," takes us once more to the far Western region which she knows so intimately, and of which she makes such admirable use as a setting for her stories. It is as a setting only, and for the provision of color and atmosphere, since she never subordinates human interest to anything else. In this case, the interest attaches to a singular situation indeed. The daughter of a wealthy farmer on the Hudson has eloped with one of her father's men, a gentle, devoted, but inefficient creature. Disowned by her family, they have settled in the far West, and there, after some years of hardship, her husband has disappeared one stormy night,

leaving it to be inferred that he has perished from exposure. When the story opens many years afterwards, the supposed widow, long in possession of the family wealth, and the mother of two grown-up children, is on a visit to a western military post. Her son is betrothed to the daughter of the commandant, and the wedding is soon to occur. He goes off for a few weeks with a camping party, and great peril overtakes them in the mountains. One of the guides is disabled, and the rest of the party, grown panic-stricken, seek their own safety by abandoning the guide to his fate. Paul alone, not being made of cowardly stuff, remains with the sick man. Days of fever and semi-starvation follow, and the guide, in his delirium, reveals the fact that he is Paul's father, and that his early desertion of his wife had resulted from the conviction that she would be better free. Paul has a hard struggle with himself before his better self triumphs, and he is prepared to admit the new-found relationship. After they have been found by the rescuing party, the same problem is offered to his mother, but she hardens her heart, and shows no sign of recognition. The father, too proud to betray himself to the injury of wife and children, disappears as soon as his strength is restored, and the remainder of the book is devoted to Paul's passionate quest for his rediscovery. The scene finally takes us to the old manor-house on the Hudson, and there the old vagrant, who has crawled to his boyhood home to die, is again confronted by his wife, who at last overcomes the pride and self-repression of a lifetime, and reveals her secret. This story is told with marked power and subtlety of analysis; its outlines are made severe and almost harsh through restraint in the use of rhetorical or picturesque ornament, but the effect is deeply impressive.

Another story of the West, the scene being Nebraska, is the work of Miss Elizabeth Higgins. It is called "Out of the West," and has nothing of the art or insight displayed by Mrs. Foote's novel, yet it contrives to be fairly interesting by virtue of its qualities of fresh observation, and faithfulness in matters of detail. It is the work of an amateur, and has many of those loose ends that the amateur never knows what to do with. Characters that promise well are introduced only to be dropped, and situations are left only half-developed. The latter part of the book takes us to Washington (the hero having become a Congressman), and constitutes the weakest part of the novel. The writer seems to be a sort of Populist, and her book will find favor among the discontented.

Mrs. Craigie seems to delight in absurd titles for her stories, and "Love and the Soul Hunters" is but the last of a long series of similar indiscretions of nomenclature. It is strange that a writer whose style is so refined, and even distinguished, as hers, should not be able to find simpler and more natural names for her books. The present performance takes us into very fine society indeed. A queen dowager and a prince (temporarily dispossessed) are conspicuous among the characters, and are placed in a setting wherein we mingle upon familiar terms with figures from *la haute finance* and the British nobility, an American millionaire, and the former favorite of an emperor, known to the stage as La Belle Valentine. The prince is the hero, and he has for secretary an astute middle-aged German named Felshammer. Both prince and secretary seek the love of a certain young woman, and, the former being successful, the latter lies in ambush and shoots his master. Since the wound does not prove fatal, the secretary thinks he may as well tell his master all about it. "Do you expect to try it again?" asks the prince. "No," replies the secretary. "Then I forgive you, but I would rather not see you any more." We have read this novel with a certain degree of pleasure, for it has a well-constructed plot and is written in a style that few contemporary novelists can equal. But it is too much of an exotic to seem a genuine portrayal of human life, and its appeal is rather to an artificial than to a natural taste.

The strongly marked *Tendenz* of "The Blood-Tax" will probably frighten some readers away from a very readable book. Miss Gerard knows the German military world of which she writes, and although her literary art is small, she has interesting matter and makes its expression convincing. The story is of an Englishman of affairs, who accepts a post in a barracks town in Germany for the purpose of studying the military system on the spot. He believes that England's salvation lies in conscription, and wishes to fortify himself for the propagation of this idea by a first hand observation of militarism in its chief Continental stronghold. Brought face to face with the German system, he perceives the evil concomitants which had escaped him at a distance, and returns home to advocate, not conscription, but a plan of education upon the military basis, calling for occasional periods of training, but not for the sacrifice of one or more years on the part of the individual. The plot of the story is based upon a complication so artificial that to any but German readers imbued with the false ideal of military honor it seems fairly incredible. The hero is a German dragoon who is disgraced and forced to resign his commission because when struck by a ruffian in the dark he does not catch his assailant in time to administer the salutary correction of a sword-thrust. The fellow is arrested by a policeman before the officer reaches the spot, and thus the opportunity of clearing his tarnished honor is forever lost. It sounds like a story from burlesque opera, but is sadly true to German military conditions. Every one of the officer's friends and associates agrees that resignation is the only course open to him to avoid the scandal of a dismissal in disgrace, and even the heroine weakens and gives him up — although we are led to suppose that she loves him passionately — when he comes to her for consolation, but in civilian dress. It seems that the uniform rather than the man was what she had

cared for all the time. On such a heroine sympathy would be wasted, and she shall have none of ours. This object lesson in the inward meaning of militarism is not lost upon the English observer, who leaves Germany quite cured of the notion that his own country should receive the German gospel.

Mr. Pemberton's "The House under the Sea" is one of the author's most fantastic imaginings. As once before, he takes us to the remote Pacific, and we are made to contemplate a strange island fastness, the home of a gang of wreckers, whose captain has wooed and won a fair English maiden and brought her to this inaccessible spot. She does not know the horrors of the life before her until it is too late to turn back. How she is eventually rescued by a faithful sailor friend of her early days is the substance of the narrative. The story gets its name from a curious subterranean or submarine retreat to which the islanders repair when certain dangerous miasms make the air of the island poisonous. The author does not balk at the wildest improbabilities, but he is sufficiently practiced in his art to keep them from seeming wholly incredible, at least for the moment.

From this romance to the romance of an actual mermaid the transition is natural, and a mermaid is the heroine of "The Sea Lady," which is the title of the latest contrivance of Mr. H. G. Wells. The mermaid is a charming creature of her kind, who wearies of a watery life, and determines to seek the society of humankind. So she bobs up one day in the midst of a bathing party, pretending to be a maiden in distress attacked by the cramps. This, considering her character, is a decidedly "fishy" story, but it serves its purpose. She is duly rescued, and only after she has been taken ashore by her new friends is the discovery made of her distinctive anatomy. Her rescuers are kind-hearted, and accede to her request to be allowed to live with them. She poses as an invalid, and is taken about in a chair, so arrayed as to conceal the distinctive mark of her race. Since the upper half of her is a beautiful young woman with golden hair, and since she is both intelligent and well read, she enjoys a pronounced social success. Her siren charms presently captivate the rising statesman who serves for a hero, and she lures him away from the serious young woman to whom he is betrothed. At last, he follows her to the sea, and together they plunge into the unknown. Mr. Wells carries off these difficult situations with his customary ingenuity, and makes a story that is readable, if not exactly convincing. There is a good deal of quiet humor in the book, especially in its delineation of the serious young woman (who wants to be like one of Mrs. Humphry Ward's heroines), and its account of the way in which mermaids are supplied with the reading matter which keeps them informed about the ways of the upper world.

WILLIAM MORTON PAYNE.

NOTES ON NOVELS.

Mr. Will Payne was one of the first American writers to see the romantic possibilities of the modern world of commerce and finance, and in his literary work he has kept himself pretty clearly within that field. The collection of novelettes and short stories which make up his volume, "On Fortune's Road" (McClurg), deal with banking, various forms of speculation in produce and stocks, with sordid commercial politics, and with manufacturing and labor unions. Into each is woven skilfully the deeper human interest of the affections, and all betray an intimate acquaintance with the details of the business involved. One, "The Little Lame Boy," is especially tender and graceful, disclosing the successful man of affairs at the moment when he finds himself fairly shut out from the inner life of his wife and child, an unintentional but inevitable retribution for his own engrossment in his profession. Photographic in its fidelity to city life to-day, Mr. Payne's work is literary in its suggestiveness and reserve.

Egypt in the later days of the last century, almost a virgin field in fiction, finds delineation in Sir Gilbert Parker's "Donovan Pasha, and Some People of Egypt" (Appleton). The titular hero is an Englishman in the service of Ismail the last Khedive, and his trusted adviser because he is poor but honest and an inveterate teller of truth and interpreter of European sentiment. Though small of stature and almost girlish in appearance, Donovan is a mighty man of valor and resourceful as a fox, extricating himself and his friends from the most hopeless of dilemmas. The volume closes with several tales of Tommy Atkins in Egyptian campaigning, Sir Gilbert greatly daring in depicting an Irishman in the ranks who is certain to provoke comparisons with the immortal Terence Mulvaney. Episodic in its character, the book is still one to be read, for information hardly less than for pleasure.

Several years ago Mr. A. E. W. Mason wrote a short story in which he painted a character, the son of a race of soldiers, who showed himself a coward in being afraid of cowardice, though at heart one of the bravest of the brave. It was a situation so striking and so vividly told that it must always linger in the memory of its readers. Now Mr. Mason has expanded this brief tale into a romance of four hundred pages, which he names "The Four Feathers" (Macmillan). The result is an interesting experiment in literary technique, and one which is in the main successful. Here the hero resigns from the service just as his command is ordered to the front. Three of his brother officers detect the device, which was none too subtle at best. Returning to the girl to whom he is betrothed, the poor fellow receives a box containing three white feathers and the cards of his soldier companions. The girl breaks the engagement to marry, and adds the fourth feather. The rest of the book describes the exhibitions of calm and collected courage by which the lost estate and self-respect are restored, and has in addition a well-developed love story entwined with the one already mentioned.

"The Diary of a Saint" (Houghton) is an unusual book, old-fashioned in its manner of telling the story through the device of a day-by-day journal, and highly idealized in the soul of the good woman who writes it. She is liberal in her views concerning dogmatic religion, and is therefore held in reproach by many of her neighbors. But as suffering comes to these neighbors she pluckily helps them to bear their burdens,

taking almost more than she should in adopting the orphaned child of an unfortunate mother whom she nurses. She appears at the beginning of the diary as engaged to a young man who had her dead father's entire approval; but she voluntarily breaks the engagement when another woman's claims intervene. Much suffering came to her in the cumulative manner which is characteristic of suffering at times, but she finds strength to bear it all. The book is one of the best that Mr. Arlo Bates has written, showing an unexpected knowledge of other than his customary fields.

In "Doctor Bryson" (Scribner), Mr. Frank H. Spearman has depicted the career of a modern oculist, quite at the head of his profession in the city of Chicago. He falls in love with a wife whose selfish husband abandoned her, long before the story opens, when her father's failure deprived her of the wealth he had married her for. This lady's little daughter has suffered a serious accident to one of her eyes, and it is through this circumstance that the man and woman come together, though they are boarding in the same establishment. Necessarily, diseases of the eye occupy a foremost place in the detail of the book, though it cannot be said that the profession of the oculist is any more prominent here than the profession of the soldier in stories of war or of the professional trickster in picaresque romance. The story indeed is a faithful picture of a really important factor in modern life which has remained without fictional celebration until now. It is a complete change from Mr. Spearman's earlier tales of adventure in the railway service, and, though longer and better sustained than these, it is not their equal in treatment or interest.

Miss Louise Forsslund has written a striking book in "The Ship of Dreams" (Harper), a story of the degenerate descendants of an aristocratic Long Island family, colonial in its origin. The sin of the heir to a great estate follows him and his descendants through life, carrying its terrible consequences into the life of a beautiful young girl, of gentle nature in spite of sordid and forbidding surroundings. The theme is worked out in elaborate detail, the characters are numerous and well defined, the scenes unusual and with an exotic flavor in spite of the locality, and the book as a whole striking and indicative of power.

Mr. Jack London reaches down to the very bottom of the human heart in his collection of short stories, dealing with the aborigines of Alaska, entitled "The Children of the Frost" (Macmillan). Most of these tales are written without reference to the white race, exhibiting the native tribes in the full possession of their own lands and lives. Mr. London is able to analyze savage motives and methods, and the great primal forces swaying mankind stand bare but not repellent in his presentation. The other stories have to do with the coming of "civilization," and here the author's sympathy for the weaker men and women who are driven to the wall is quite the finest thing in the book, just as its inexorableness is the harshest. It is an unusual field that this young western writer has made his own, and his discoveries are of value.

The Baroness von Hutten has for the principal figure in "Our Lady of the Beeches" (Houghton) a young American woman, married to an Hungarian noble with whose manner of life she is not in full accord. A letter written to an American essayist and man of science leads to a correspondence in which both parties conceal their identities. It chances that the man has a guide in the Maine woods who, as he discovers, is husband to the noblewoman's old nurse, and through this means the two are brought into contact under romantic and unconventional conditions. Love is declared—and there the story ends. It is idyllic and replete with delicate sentiment, varied by an intimate knowlege of the relations of the sexes and a wide acquaintance with the world. The book is unusual in many particulars, and full of literary flavor.

The crude modernity which has flavored so much of Miss Ellen Thorneycroft Fowler's work is lacking to a degree in her "Fuel of Fire" (Dodd, Mead & Co.). In its stead is used an ancient superstition foretelling the downfall of a family the history of which goes back to mediæval times. The story is entirely of the present day, except for the brief prologue, which declares that Baxendale Hall must be burned down thrice. Two-thirds of the prediction have been fulfilled at the opening of the story, which turns largely on the various suspicions attaching to the person who is supposed to have burnt it down — but on almost the last page, it turns out to be no person at all. There is a love story, wholly free from morbidity, running through the book.

Mrs. Helen Choate Prince has written many novels which have displayed her mastery of English, but none of them shows the grasp upon human affairs of her latest, "The Strongest Master" (Houghton). It is the story of a living soul that sought redemption. The hero, a young man with everything in life before him, is expelled from Harvard for gambling, just as he is about to get his degree. He realizes to the full what a mistake his life has been, and sets his face toward reformation. Obtaining a situation in a factory, he comes to intimacy with a labor leader, a sentimentalist and idealist, as so many are. Not himself alone, but the entire world, comes into his plans for regeneration, and he suffers vicariously with the unfortunate and unhappy. Love comes to him then, and with it a clearer insight into actualities. With no abatement of his idealism, he finds a way to happiness and restoration to his father's affections at once. The book is an excellent one, and Mrs. Prince's own comprehension of the broader democracy of life not the least encouraging element in it.

The Very Reverend Cyrus Townsend Brady has foregone bloodshed for a time in his writing, and his latest volume, "Woven with the Ship: A Novel of 1865; Together with Certain Other Veracious Tales of Various Sorts" (Lippincott), utilizes the navy for no more desperate purpose than color and atmosphere. A little less than half of the finely-illustrated volume is given up to the novel from which it takes its name, a story in which the hero is a naval officer, the heroine the granddaughter of a naval officer, and most of the other characters connected with the sea. The story is well conceived, and told with a vividness which leaves little to be desired. The shorter stories which eke out the book are of all sorts, — naval, prairie, eastern, western, theatrical, military, juvenile, British, and American, — displaying the great versatility of their author.

"Francezka," Miss Molly Elliot Seawell's latest romance, is woven around the conquests and defeats of Maurice Count of Saxe. Above and beyond this historical element, however, it is a careful study in character in which figure chiefly two brothers, the beautiful and sympathy-compelling girl who is the heroine, and the captain in Saxe's bodyguard who tells the story. With much daring, Miss Seawell leads her plot up to

an unmitigated tragedy, the note sounding early and making any other outcome artistically impossible. This of itself would serve to distinguish it from other recent romances, but it has also a constant interplay of character and event which are not usual in works of its class. And, in addition, there is an insistent mystery through the last third of the narrative, not cleared up until the concluding chapter. Miss Seawell, in other words, has taken both her work and her art seriously, and has given the reading world a story far above the average of present-day romance. (Bowen-Merrill Co.)

Having yielded to the persuasions of the man with whom she was for a moment infatuated, the heroine of Mr. Alexander Black's "Richard Gordon" (Lothrop) refuses to marry, as a result of her discoveries of both her and his true nature, and thenceforth dooms herself to celibacy. To her comes a successful lawyer pleading his passion. Though he feels his love to be returned, she still rejects him. He embarks in politics, and, when the war with Spain breaks out, goes with his regiment to the front. Returning, he is elected to the state legislature of New York. Behind the principal story appears a pitiful little experience between Gordon's sister and a self-indulgent painter, utterly without scruple, whom he has singularly befriended. The book shows an intimate knowledge of local political affairs and methods, contains many characters which stand out as types, and exhibits painstaking workmanship and no small literary ability.

It is a pleasure to record the charm and literary worth of Mr. Roswell Field's little story, "The Romance of an Old Fool" (William S. Lord). Few books, to begin with, have succeeded in finding a name so indicative, not only of the substance of the tale, but of the spirit with which it is animated. A widower left rich through his wife's death is leading a placid and easy existence, his age and inclination establishing a sort of avuncular relationship between himself and all the pretty girls in the western suburban town where his home is situated. He returns to the little New England village where he was born and brought up, and here he chances upon the daughter of his first sweetheart. With a mind mellowed by recollection, he conceives for her a mild, middle-aged affection, which he endeavors to convert into a real passion by consulting the books in his library. It would be manifestly unfair to both author and reader to anticipate the story further, so much pleasure is certain to result from its perusal. Really, the only fault to be found with the book is its brevity.

Miss Eleanor Gates's "The Biography of a Prairie Girl" (Century Co.) is a pleasant bit of realism, reminiscent in its point of view of some recent Scotch romances. An American family in the Dakotas, made up of three brothers and a sister, passes through all sorts of difficulties, tragic and trivial, only to triumph over them with fine courage and persistency. The natural scenery about them is fully realized by the little heroine, and she finds her pleasure in this and in her desultory studies. Miss Gates is fortunate in interpreting these things to her readers, who will rise from the book with an increased respect for the men and women now wresting the living of the world from its soil at the cost of isolation and spiritual hardship. This is a real western novel, and the absence of so-called "love interest" makes it all the better reading.

Were it not for the incredulity that must follow upon a forced acceptance of the idea that convicts who have served out their terms are entitled to full reinstatement in modern society, "The Things That Are Cæsar's" (Appleton), by Mr. Reginald Wright Kauffman, would be an excellent book. In this case it is a bishop of the Anglican Church who finds occupation for his nephew after the latter's release from the penitentiary. As the facts of his former life become known, the ex-convict is of course thrown back upon his criminal pursuits, if he is to make a living at all. That he is strong enough to resist crime in the face of starvation, that he finds a former prison-mate his only friend, and that a good woman should not withold her love because of his early career, combine to give the book real interest. The basic problem remains unsolved, as it must, but the story is a great improvement in every respect upon "Jarvis of Harvard," from the same pen.

In "The Lady of the Barge" (Dodd, Mead & Co.) Mr. W. W. Jacobs returns to an earlier manner with a succession of stories of coasting craft, delightfully naïve and humorous, in nearly all of which a woman or two succeeds in placing the men with whom she is associated in laughable predicaments. One or two of the tales deal with sailors on the high seas, and three at least have the element of horror and mystery and crime predominant. All are very brief, wholly episodic, and all interesting. As in former collections of his tales, Mr. Jacobs avoids the element of pathos to a marked degree. But the foibles of humankind are dealt with gently in every case, and the laughter is always without rancor.

Mr. Herman Bernstein does not succeed in imparting anything of the spirit of America to his collection of short stories of the ghetto, published under the collective title of "In the Gates of Israel" (J. F. Taylor & Co.). In its stead will be found something of the universality of the modern Jew, and his ability to retain his elaborate ceremonial and rabbinical learning under circumstances the most adverse. It is evident from phrases in the book, as well as from the frontispiece to the volume, that the scene of Mr. Bernstein's stories is laid in New York; yet it might be any of the European capitals so far as local color is concerned. To many the interesting fact in American Jewry is the difficulty which ancient customs, made more binding by ages of unmerited persecution, have in withstanding the religious freedom of this republic, and the rapidity with which the Jew takes on American characteristics. There is little of this in Mr. Bernstein's pages, but a true picture rather of the immigrants who are not yet in full contact with American national life.

M. Maurus Jokai appears in a new field, almost Rabelaisian in its suggestions, in his latest book, entitled "Told by the Death's Head" (Saalfield). A military engineer in the days when gunpowder was first finding general use in Europe is brought before a mixed tribunal, military and ecclesiastical, and the crime of betraying military secrets brought home to him. He pleads nothing in extenuation, but makes open confession of the fact that he has committed every other known crime besides, violating the commands of church and state with entire impartiality. The lay member of the tribunal shows a somewhat unholy interest in the adventures which brought this result about, and, though the man is under condemnation to death, permits his execution to be deferred for the purpose of allowing him to disclose his methods of infraction of the moral and civil law. M. Jokai's amazing knowledge of Europe at the dawn of the Renaissance is displayed in

his account of the wide wanderings of his hero, and the book stands quite by itself among his translated works.

The third of the war stories of Mr. B. K. Benson is called "Bayard's Courier" (Macmillan), and it enables his readers to construct a formula which covers them all. A careful study of a portion of the struggle between the States gives him command of the scene and the participants down to the most minute details. To this, in order to enable the reader to follow both sides of the contest, is added a confusion of identities. In the first book it was a man with double identity; in the latest it is a pair of unwitting twins, one federal and one confederate, who contribute to the complications, even up to the daring point of a marriage through error. There is a simplicity about Mr. Benson's narrative, an absence of sophistication, which is appealing to those jaded with psychological complexities; and with the exception of a single chapter there is a real advance in literary skill and manner of expression.

"When Love Is Young" was a book which caught the transient affections of childhood so successfully that one could have been pardoned for believing a repetition of the same feat impossible. But Mr. Roy Rolfe Gilson has strengthened his position in his second volume, "In the Morning Glow" (Harper). It deals with the elders of a family and the children also, as seen with a boy's eyes. There are eight tales, — or chapters, as they might have been called, — and in every one of them the small boy's point of view is set forth with a charming accuracy, enabling the oldest of fogies to renew his own youth. The humor is real, deepening into tears at times, — and that not always when sorrow comes to the happy little family. The illustrations by Mrs. Alice Barber Stephens add greatly to the value of the text.

In "Napoleon Jackson: The Gentleman of the Plush Rocker" (Century Co.) Mrs. Ruth McEnery Stuart adds another to her tales of mingled humor and pathos dealing with negro life in the South. Napoleon Jackson is a gentleman of color who was marked by an overworked mother for "rest" before his birth. And rest he does, in a fine red plush rocking-chair, while his faithful wife supports them both and a numerous progeny into the bargain; until the whites of the neighborhood determine to put an end to his idleness. A mock trial is arranged for, and the attendance of the entire Jackson family secured. The objections of the old grandmother that the same sort of conduct among whites leads to no interference, and the wife's plea that if she is satisfied — and she is — she sees no reason why the rest of the world should not be, bring about an acquittal. Few recent books have in them so much of genuine human nature as this.

The short stories which Miss Josephine Dodge Daskam has brought together in a volume bearing the title of the initial tale, "Whom the Gods Destroyed" (Scribner), are serious little matters, concerned with the seamy side of life. There are eight of them, covering questions spiritual and mystical, bits of pathos that have little lame boys and sad old almshouse women in them, lives wrecked through drink — and these not always the lives of the drinkers, — a pitiful young poet who was all temperament, and for conclusion a most carefully-wrought bit of symbolism. There is depth to such work, as well as breadth, and the outlook upon life is that of sympathy and comprehension.

Miss Frances E. Skinner has made an authorized translation of Herr Peter Rosegger's third novel, which appears in English under the title, "The Earth and the Fullness Thereof: A Romance of Modern Styria" (Putnam). The hero is a young man who has turned newspaper writer after his service in the Austrian army, until, disgusted with city life, he undertakes to earn a livelihood in the country. After many rebuffs, the recounting of which is redolent of humor, he secures a position on a peasant's farm, and becomes the head servant. There is a pretty girl in the family, the winning of whom takes more time than the city man had at first supposed. The style of the book, like its subject-matter, differs greatly from Herr Rosegger's other novels as they are known in America, being lighter and more hopeful in tone and exhibiting a deeper knowledge of city life. There is much more humor, too, though it is of the Teutonic order. The impression left is one of great good nature and peace with all the world.

By taking the beginning of Babylonian greatness rather than its ending, Mr. Josiah M. Ward has given his "Come with Me into Babylon" (Stokes) not only distinction of theme, but has left himself quite free from the claims of supernaturalism inherent in the scriptural narrative of the fall of that great city. Historically, his hero is Nebuchadnezzar, not yet elevated to the throne, but bearing a foremost part in bringing Nineveh to the ground with the assistance of the Medes, Persians, and other allies. It is the prince of one of these Asiatic tribes who is most in the reader's eye, however, and a strong and heroic figure has been made of him. Mr. Ward has a full comprehension of the extent to which the peoples of Mesopotamia were priest-ridden in the period he has chosen for celebration, and he has made excellent use of the great banking house of Egibi, and of the Jews who were already in Babylon. The very absence of authentic history has given him a latitude which has been wisely used, and the book is uniformly interesting.

Miss Alice Woods is both author and illustrator of "Edges" (Bowen-Merrill Co.), a romance of the New England coast and of the studios of Paris. The former locality serves to introduce two art students of different sexes, and with them a well-drawn little Yankee urchin who obtains the reader's heart through his quaint naturalness. After the two painters have thoroughly wrapped themselves up in one another, the heroine goes to the French capital, and increases her lover's interest by a number of charming letters which eke out the narrative. At last he follows her, and the inevitable happens. There is a full flavor of the better sort of bohemian life everywhere in the book. The illustrations are clever; but the tone of the paper used in the volume, a pallid yellow, is far from prepossessing.

Mr. Julian Ralph has written many better books than "The Millionairess" (Lothrop), which is a sequel to his "An Angel in a Web," and like most sequels, a disappointment. The two books have the same heroine, but whereas in the former story she was coming into her great fortune, in the latter she is learning how to use it. A large part of the book is devoted to a demonstration of the differences between the "smart set," which appears to be nearly everthing it ought not to be, and the smaller social circle of picked men and women who have succeeded in literature and the other arts or have achieved a name for actually doing something in the world. So strong a picture does Mr. Ralph paint of the fashionable New York clique, especially of one or two impecunious members of it, and so nearly

the "perfect lady" does he draw his heroine, that the reader's sympathies fail to go in the direction evidently intended. Mr. Ralph is certainly capable of better things.

Detective stories, since they invariably deal with the fundamental passions of human nature, possess an interest not always proportionate to their literary worth. A case in point is Mr. E. W. Hornung's "The Shadow of the Rope" (Scribner), where the murder of an elderly miser is followed by a series of daring attempts to rob his heirs of the jewels of which his wealth largely consisted. To complicate the problem there is a confusion of indentities and a direction of suspicion toward an innocent person, who serves as the hero of the romance, the heiress of the miser being the heroine. It is only just to say that the story is interesting to a degree, and quite as good of its kind as any detective story recently written.

With his pseudo-historical romance of "The Climax" (C. M. Clark Co.) Mr. Charles Felton Pidgin has carried nearly to the point of absurdity the fashion set by Mrs. Atherton in "The Conqueror." The earlier chapters read, indeed, as if Mr. Pidgin intended his book as an antidote to Mrs. Atherton's panegyric of Alexander Hamilton, though Mr. Pidgin attacks Jefferson quite as strongly as does Mrs. Atherton. His hero is Aaron Burr, erected to the stature of a demi-god. The actualities are left after a few pages, and the story strikes out into the conjectural. Burr is elected president of the United States; he conquers Mexico, Canada, South America, and leaves the stars and stripes waving over the entire continent. By wise legislation he brings the people of this vast territory into peace and plenty, and passes away as the crowning figure of all human history. Mr. Pidgin's literary powers are too limited to bring conviction to his readers, and the book is really one for the curious.

There is a return to a day almost forgotten in peliter letters in Mrs. Augusta Evans Wilson's "A Speckled Bird" (Dillingham). Little has been learned and nothing forgotten, apparently, by Mrs. Wilson since the production of "St. Elmo"—and that was in 1866. The new book is crowded with detail and episode,—enough, almost, for six books as they are written nowadays. There is the same use of the abstruse knowledge to be gleaned from popular encyclopædias. The men are of astonishing size and learning and character, either very good or very bad. The women are paragons of their sex, and the victims of circumstances which give them an insistent appeal to sentiment. Mrs. Wilson was a pioneer in the demand for the higher education of women, and her latest heroine is a college graduate accordingly. The story turns on the love this girl bears to her father, a plausible and inevitable scoundrel who began his downward career as a carpetbagger. The one novelty in the book is a labor agitator, who is socialist and anarchist in one. Unquestionably "A Speckled Bird" will be widely read, and that by those to whom books in a later manner make no appeal whatever.

Miss Le Feuvre's stories have always an insistent strain of evangelical Christianity running through them, and her latest, "A Daughter of the Sea" (Crowell), is no exception. The scene is laid upon a rocky shore in England, where a young girl grows up as free as the winds and waves about her. Her companions, fisherfolk by occupation, are wreckers whenever opportunity offers, and it is the heroine's self-imposed duty to bring these people to a realization of the claims of humanity. The girl has a guardian who appears in the book chiefly for the purpose of marrying her in all her innocence to one who is little more than an acquaintance, though a man of cultivation and letters. Single-handed, without her husband's knowledge, she undertakes the work of warning vessels away from the threatening coast, and her reward comes at the close of the book. A clergyman plays an important part in laying the way for the change effected in the fishers' minds and souls, and his crown of glory is given him in another manner. The book is interesting and out of the ordinary.

It is the Dorsetshire of William Barnes which one meets in "The Manor Farm" (Longmans), by Mrs. Francis Blundell—"M. E. Francis." Quotations from Barnes's poems in the dialect of the countryside head every chapter. An estate held for several generations by a family of yeomen has been divided in days gone by and is now held by two cousins. One has a son, the other a daughter; and, naturally enough, the two are affianced to one another while yet in infancy. And, no less naturally, the boy and girl, growing up in the closest intimacy, rebel against the decree they had no share in making. The young man carries his revolt to the point of leaving home, actuated by a sudden infatuation for a pretty but calculating schoolmistress from a neighboring town. After he has left home and suffered disinheritance in consequence, her reason for listening to his suit is gone, and he comes forth sadly disillusioned. The rest of the argument may safely be left to the reader's imagination. It is a pleasant little tale, the dialect not being too recondite for American readers, and the pastoral picture being clearly drawn. Life is still worth living in rural England, as this story proves.

Mrs. Kate Upson Clark, the author of "White Butterflies," has written another idyllic story of semi-rural life, calling it "Up the Witch Brook Road" (J. F. Taylor & Co.). The scene is laid somewhere in the interior of the country at a period before the civil war. Two young Bostonians come into the region prospecting for gold, with little chance of finding it. They introduce an agreeable flutter in a dove-cote of young women,—the aunts or cousins once removed of the little girl who tells the story. What seems to be a murder throws the little community into a state of prime excitement, wherein the prejudice of the rustic against the city man seems to threaten the very lives of the men from Boston. The spirit of the book, in spite of this and of another tragedy recorded, is simple, sweet, and serene, and serves to convey an accurate picture of a distant day.

Villains come to the front in Mr. S. Levett-Yeats's later romances, and "The Lord Protector" (Longmans) is quite without a hero except as Cromwell may be supposed to occupy the centre of the stage. And it is a thorough-going rascal, a deceiver of women and a traitor to any cause, who serves as the protagonist here. His unfaithfulness leads to his complete undoing, and if ever an evil doer had poetical justice meted out to him it is this one. There is the same vividness of conception and interesting historical detail that have marked the earlier work of this author, and the scriptural language in the mouths of the followers of Parliament adds an element rarely found in stories of the sword-and-cloak order. Mr. Levett-Yeats has little sympathy with the deeds and character of Cromwell, and paints him as suffering infinite remorse for his share in the execution of Charles.

Having written an interesting drama, Mr. Opie Read has turned it into a book not so interesting, calling it still "The Starbucks" (Laird & Lee). The reduction to fiction form of a play that has been acted is certain to give the narrative a quality that makes against literature of the better sort, and it is rather as a souvenir of the play than as a work in itself that the volume is valuable. The story is concerned with the mountaineers of Tennessee, among whom a city woman and her nephew take refuge against the more intense life of civilization. The Starbuck family shelters them, and a double romance springs up between the aunt and preacher son, and the nephew and pretty daughter. There is a great deal of the sort of sentiment that appeals to the play-going public in the story, and there is a great deal too much dialogue, — inherited faults from the original dramatization. Yet Mr. Read is so familiar with his ground, and the characters are so well differentiated, that the story is entirely readable.

In "Wolfville Nights" (Stokes), another book of the sort that Mr. Alfred Lewis has identified himself with in recent years, there is no apparent diminution of unusual incident, though the scene and characters are those which have already done service in three or four previously-published volumes. These Wolfville stories, however, since they depict a frontier cattle town in days which have gone for ever, are typical of so much in our shifting civilization that we can hardly have too much of them from one who has lived the life he describes. The dialect itself, a wonderful admixture of uncouth phrasing and nervous idiom, is well worth preserving. The most original part of the new volume is the extended dedication to Colonel William Greene Sterrett, who has been assigned so prominent a place in all the annals of Wolfville.

Briefs on New Books.

Secret letters about Marie Antoinette.

It is nearly thirty years since the Chevalier D'Arneth, director of the Imperial archives of Austria, published the *Correspondance secrète entre Marie Thérèse et le comte de Mercy-Argenteau.* From these letters Miss Lillian C. Smythe has selected passages for translation and comment, and has put the whole into two volumes aggregating 700 pages, under the title "The Guardian of Marie Antoinette" (Dodd). Even those unacquainted with the letters in their original form will be able to discover from these selections that the correspondence is indispensable for the study of Marie Antoinette's development. Unhappily, the commentator has not made the wisest use of her opportunity. It is impossible to edit such letters without some knowledge of the condition of France during the eighteenth century beyond that which may be gained from an uncritical familiarity with the memoirs of the period. As the author's comments are thrown into the form of a narrative this defect becomes more glaring. For example, she speaks of the abolition of the old parliaments by Maupeou as "the first grapple between the people and the despotism of royalty." Whatever this attempted reform may have been, it was not that. She further declares that the edict of 1781, requiring all candidates for lieutenancies in the army to show four generations of nobility on the father's side, "spread despair and furious resentment in the middle classes of France, and flung them back into the serfdom of the peasantry," — a fate which, to say the least, is ill-described, since very few of the peasants were serfs. She also becomes eloquent over the legendary *pacte de famine.* In her references to Louis XVI. she heaps up adjectives expressive of loathing. In one passage she calls him "an imbecile — a waddling, blinking, corpulent, bungling, incapable imbecile, defective in body, deficient in mind, with the low receding forehead of an idiot, and a monstrous chin, that measured the third of his face." In spite of this outburst, she reproduces (opposite page 378) a "magnificent" portrait of Louis, presented to Mercy-Argenteau in 1776. This is certainly the most flattering portrait of the king in existence, and represents him as a handsome, rather slender man. The author's style shows a headlong liveliness mistaken for *esprit.* She constantly throws in French phrases easily translatable, which fail in their present form to add the desired piquancy to the expression of thought. Notwithstanding these defects, it is possible by a judicious use of the selections to form some impression of Marie Antoinette's character between 1770 and 1778.

The evolution of political theories.

It is rather exceptional in present-day scholarship to read in the preface of a book such as Professor Dunning's "Political Theories, Ancient and Modern" (Macmillan) words so modest as the following: "If the successive transformations through which the political consciousness of men has passed from early antiquity to modern times are rendered in any degree more intelligible, or even if any suggestion is given through which another pen may hereafter render them more intelligible, this volume will not have been issued in vain." This seems almost too unassuming an attitude for a writer who must have undertaken a work of that character not as a diversion, but with a definite ambition of supplying a want and enriching our knowledge. Perhaps this attitude is inspired by an examination of the profound and masterly work of Gierke lately translated into English, which of course cannot help influencing the reader's opinion of Professor Dunning's treatment of the same period. Be this as it may, his book is throughout agreeably unassuming in tone; the author nowhere thrusts forward his learning to be admired,— indeed, he can hardly be said to express an opinion with a personal note in it, but gravely and dispassionately follows up his subject from Plato to Machiavelli. The discussion of political theories is in each case preceded by a sketch of the political history of the period, and of the prevailing form of government from whose practices the philosophers drew their experience of politics in general. These sketches appear to us the least satisfactory parts of the book. In the case of Greece

and Rome they are superfluous, and contain nothing but what is already known; and in the case of mediæval political history, the review is hardly comprehensive enough. It is not merely with the empire and the papacy, the two phases of original power, that a discussion of this kind ought to be concerned, but also with the delegated power which meant feudal rule and was equivalent to more than half the power in the state. An equally important phase was city self-government. If, instead of confining himself so entirely to the philosophical digressions of the schoolmen, with their composite of Aristotle, Rome, and Church-law, the author had undertaken to extract the workable and equally potent theories of government presented in the laws and customs, the result for the mediæval period might have been less halting and indefinite. The ecclesiastical writers, although excellently equipped for presenting the ideas of the Church on universal government, had altogether too vast and vague a conception of rule to enlighten us upon what was in reality the theory of mediæval politics. On the other hand, the author's own treatment of these questions is original, and may help to dispel from the student's mind the current opinion, entertained too long, that the Middle Age was unpolitical. Indeed, the period of legislation and written constitutions was not yet come; but the making of constitutions was nevertheless an every-day practice. The book manifests extensive reading, and presents results with great clearness; not a word is wasted, everything serves its proper purpose of giving information and instruction.

The romance of a real life.

That the romantic and the realistic have long since joined hands in America, has been shown by abundant evidence; and new proof is furnished by Mr. R. G. Thwaites, in his recent biography of the great hunter of Kentucky, Daniel Boone, issued as one of the series of "Life Histories" (Appleton). This remarkable career is here traced graphically from beginning to end. The restlessness of the habitual woodsman made Boone continuously a pioneer, and four several times he abandoned a settled neighborhood for a new and farther advanced position on the very frontier of civilization; for he always found the settlements "too crowded," and he ever required, as he once declared, "more elbow-room," even when making his last remove, at the age of sixty-five. Mr. Thwaites's portraiture of the forest huntsman, Indian warrior, frontier settler, border surveyor, military commander, and Western statesman, gives a vivid idea of the characteristics of this pioneer in many States. While Boone was never a great man nor a brilliant leader, and was always unsuccessful in his personal speculations, yet he was an excellent and a picturesque example of those sturdy yeomen whose work it was to develop the greatness of the Mississippi valley. His contributions to that work, and the elements of rugged strength which made him successful as a pioneer and have endeared his memory to the strenuous youth of every generation since his own, are made clearly manifest in this volume. The "short and simple annals" of the advance-guard of our Western settlements are here seen to be of the stuff from which romance is woven, and to be, indeed, essentially and intrinsically romantic. Those who have followed with interest the fortunes of "Alice of Old Vincennes" and her compeers, in march, raid, and battle, and through adventure, capture, and hardship, to final triumph, may find all the romance of the novelist duplicated in this recital of the cold facts of one life, spent in the very fields and forests, and along the same frontier occupied by the novelist's story, and in the company, too, of the very characters of our frontier history who were made to live and act in the pages of that stirring romance. Yet it was once lamented that there was so little of the romantic in America.

The completion of a great reference book.

The completion of Professor Baldwin's "Dictionary of Philosophy and Psychology" is itself a notable event. The work was begun five years ago; the first volume appeared a year ago, and was reviewed in THE DIAL of October 16, 1901; the third volume will be devoted to Bibliographies, and is in a measure a separate work. All that was said of the first volume applies with increased emphasis to the work as a whole. It is a distinct achievement to have carried through so successfully an undertaking of this kind; and while the work is international in character, it can fairly be set down as a highly creditable testimonial to the philosophers and psychologists of America. It testifies at once to the very great importance which is attached to these subjects in modern thought, and to the characteristically prominent position that these studies occupy in the American intellectual life. It seems likely that the various needs of the various persons who will go to this dictionary for help, will be reasonably satisfied. The encyclopædic features of the work are decidedly to be commended; and on the whole those articles are most valuable that have been presented with sufficient detail to give some taste of the spirit of inquiry that has been instrumental in formulating the results set down. Had all the articles been treated with the fulness accorded to those on Logic, the work would have extended to double its present size; while the treatment of the Oriental Philosophies is out of all proportion to that of any other topic whatever. Likewise it is true that on several important matters the dictionary is no more adequate than one not devoted to the special disciplines which it covers. Such failures of proportion are inevitable when so many minds contribute to so complex a task; and the editor has, in the main, reduced them to a minimum. He has likewise been more than liberal in the treatment accorded to such topics as Telepathy and Psychical Research; many will conclude that such hospitality is in a measure misplaced, not *per se*, but in the consequences that are apt to ensue

therefrom. But a criticism that is itself sane and generous will have little to excuse and much to applaud in the assignments of parts and the manner of their execution. In the completion of this work another standard and much-needed aid has been added to those that already serve as milestones in the progress of learning.

Some worthies of old Charlestown, Massachusetts.

The history of the city of Charlestown, Massachusetts, the biographies in brief of its leading and long-resident citizens, and the familiar reminiscences of most of the families of the town, are all summed up gracefully and entertainingly by Mr. Timothy T. Sawyer, in a goodly book of over 500 pages entitled "Old Charlestown" (James H. West Co.). The author, who was himself of the honorable procession of eminent citizens, knew his subjects well, participated in a very large part of the events worth narrating in a town history, and may well say to his readers, "*Magna pars fui.*" The kindly gossip of such a townsman will of course appeal, first of all, to the inhabitants of that particular part of the modern Boston, and their immediate friends and relatives. But the list of names of those who are the subjects of these reminiscences will bespeak for Mr. Sawyer's modest volume the respectful attention of a large circle of American readers. Among the residents of Charlestown, by birth or adoption, we find such eminent names as Edward Everett, Governor and Senator; Nathaniel Gorham and Samuel Dexter, statesmen; Dr. Jedidiah Morse, geographer; Prof. S. F. B. Morse, artist and electrician; Richard Frothingham, historian; Edwin H. Chapin and Thomas Starr King, preachers; Charles Devens, jurist; William D. Kelley, congressman; Oliver Holden, hymn-writer and author of "Coronation"; and Harvard, Tufts, Doane, Colby, and Carleton, the name of each of whom has been given to and perpetuated in an American college. The old town has also been visited by and has suitably entertained such illustrious visitors as Washington, Lafayette, Webster, and Kossuth. It is indeed a wealth of lively reminiscences in which are gathered and preserved the *ana* of such a group of men and their numberless contemporaries.

An anthology of Russian literature.

Professor Leo Wiener has projected an important "Anthology of Russian Literature" (Putnam), to present biographical sketches and typical extracts representative of all periods from the tenth to the nineteenth century. The work is to fill two volumes, and the first of them, extending to the close of the eighteenth century, is now at hand. While we can hardly agree with the editor in thinking that Russian is soon destined to take an important place in the American educational curriculum, we are sure that he has done us a valuable service in supplying this generous representation of the literature of his country, for English translations from the Russian have thus far been few in number (except for the novelists) and poor in quality, and the history of Russian literature from the earliest times down to the last century is practically a sealed book to most of our readers. Pushkin we know, and Gogol, and their successors, but concerning Russian literature more than a hundred years old the general public has practically no fund of information. A name of two in the present volume — Lomonosov or Derzhavin — may awaken some association, but most of the names mentioned are absolutely unknown. In his introductory pages, Professor Wiener gives us a conspectus of existing English translation and criticism, and a meagre showing it makes. After a sketch of the history of Russian literature, in thirty or forty pages, he begins his proper task with a translation of the treaty with the Greeks made in 911. Legal documents, ecclesiastical writings and chronicles are chiefly characteristic of the first section of the work, although we find here also a few songs and the striking epic of "The Word of Igor's Armament." Then follows a section of folklore, including folksongs and fables, and then a section devoted to the writers of the eighteenth century. Most of the translations have been made expressly for this work, although the editor has not hesitated to draw upon the material offered by earlier translators. His debt is thus considerable to Sir John Bowring (although the Derzhavin "Ode to God" is given in a less familiar but more literal version), and to the remarkable work of Mrs. Edward Robinson ("Talvi") which "is authoritative even now in many departments that have not been overthrown by later investigations." We shall await with much interest the concluding volume of this work, which will deal with the fairly familiar writers and books of the nineteenth century.

Literary Europe in the age of Voltaire.

The eighth volume in point of publication, and the ninth in the serial order, of Professor Saintsbury's "Periods of European Literature" (Scribner) has just appeared. It is entitled "The Mid-Eighteenth Century," and is the work of Mr. J. H. Millar. The period is exactly that of the literary career of Voltaire, who is naturally the most conspicuous figure among the many dealt with. The exigencies of the series to which this book belongs have made it better to exclude from the volume such English writers as Swift and Pope, who belong to the Augustan Age, as well as Lessing, who will be considered in a later volume dealing with the great age of German literature. Even Rousseau and Diderot are here considered only in part, their later work being reserved for final judgment in the history of "The Romantic Revolt." The literatures of France and England make up nine-tenths of the contents of the present volume. The opening two chapters are devoted to Voltaire, Montesquieu, and the group of "Encyclopædia writers"; then follows a chapter on English philosophy; then five further chapters concerning both French and English works in the five depart-

ments of fiction, poetry, the drama, history and economics, and criticism and memoirs. "The Rest of Europe" gets the ninth chapter, and a far too perfunctory treatment, in view of the fact that it includes Klopstock, Wieland, Ewald, Swedenborg, Goldoni, and Metastasio, to mention only a few names. Mr. Millar has performed his task in a workmanlike manner, and combined with scholarly acquaintance with his subject an attractive style.

The "Stage Confidences" of Clara Morris.

When a volume of theatrical reminiscences from the pen of Clara Morris is announced, we look forward to its publication with pleasurable anticipations based upon the author's exceptional qualifications for her task. The volume of her "Stage Confidences" (Lothrop Publishing Company) contains many choice bits, with little of that unnecessary padding frequently resorted to in similar volumes to fill space. In short, it is a characteristically frank and racy book. Opening with a chapter dedicated to the "stage-struck" girl, warning her of obstacles and hindrances with the candor of one who has known them all, the author talks with humor, point, and charm of the mysterious and alluring life behind the footlights; she gives us peeps at the shams and deceptions of the stage, and in a peculiarly open manner strips it of its false glitter. The most interesting portions of the book are made up of the little stories of the actress' own career which show how truly the most dramatic scenes in plays reflect the happenings of actual life. The interspersed illustrations are exceedingly life-like, and a number are valuable as portraits of a by-gone generation of men and women of more or less talent and distinction.

Meter and rhythm in Greek and English.

"Chapters on Greek Metric" (Scribner), by Professor Thomas Dwight Goodell, is not the least important of the "Yale Bicentennial Publications," containing as it does an inquiry into the entire question raised by Hellenic scansion, being informed not only with classical erudition but with full modern knowledge upon a difficult subject. After a brief statement of the "Scope and Method" of the book Professor Goodell passes at once to the longest paper of the five that make up its contents, the title of it indicating sufficiently the ancient (and modern) controversy between "Rhythmicus or Metricus?" The works of commentators and grammarians have been ransacked to shed contemporaneous light on the discussion, with a judicial summing up in favor of the *rhythmici*, and a warning that the *metrici* are not to be neglected for the good there is in them. Much more general is the inquiry into the problems of "Rhythm and Language," which follows, involving English poetry and the general question of quantity, and containing a discriminating though brief criticism of the work of Sidney Lanier, which should be read by all who are disposed to settle metrical controversies by setting down a few Procrustean rules. From this to "Rhythm in Greek" is an inevitable step, and an eminently sane conclusion is reached, which sees no difficulty in correlating accent and quantity, while discriminating between verses spoken and verses sung. The remaining chapters, on "Foot, Ictus, 'Cyclic' Feet" and "Compound and Mixed Meters," are more technical and equally sound.

The history of a famous English college.

The series of "Oxford University College Histories" (Dutton) is enriched by the account of Oriel prepared by Mr. David Watson Rannie, M.A., sometime a member of the college. Oriel has an interesting history, running back to its foundation by Adam de Brome, in the service of Edward II., in the year 1326. Names of significance in all of England's activities are to be found on the roll of the college through more than four hundred years. John Keble, John Henry Newman, Hartley Coleridge, Joseph Blanco White, James Anthony Froude, Arthur Hugh Clough, Mark Pattison, and Thomas Hughes, may be mentioned among those of the last century, with many more equally well known. Oriel fellowships have always been highly prized, and many men have been attracted by them from the other colleges. Mr. Rannie's account is interesting, and follows the events of history closely, while it is inclusive enough to devote a chapter to the athletics of the college. Photographs of both the exteriors and interiors of the buildings aid in leaving that indefinable impression of cultivation and tradition which must continue to be the despair of many American institutions of learning for some generations.

The note-book of a rambler at the English lakes.

The Reverend H. D. Rawnsley has always identified himself with a region already famous in the annals of English literature, and this identification is now carried another step by his "Rambler's Note-Book at the English Lakes" (Macmillan). Eighteen brief papers make up the contents of the present volume. Few of the papers are concerned directly with the poetic memories that cluster about the famous region, but all have a literary flavor and are animated by the love of nature from which the poets of a long generation ago took their inspiration. They cover a variety of interests, from the commemoration of local customs to the local observance of Queen Victoria's diamond jubilee, from otter-hunting to the finding of neolithic implements; and they contain many fine descriptions of the scenery of the lovely countryside.

BRIEFER MENTION.

"A Statistical Study of Illinois High Schools" by Mr. Frederick Gordon Bonser, is a pamphlet publication of the University of Illinois. The statistics (given in tables and diagrams, besides being analyzed) cover such subjects as length of course, curriculum, and teaching force. They represent returns from 297 out of the

311 high schools in the State. Unfortunately, the Chicago schools, the most important of all, do not seem to be included. Since no list of schools is given, we base this statement upon internal evidence, and it is proved by the reports upon the subjects of Spanish, economics, and mechanical drawing. Nothing is said to account for this extraordinary omission, which seriously vitiates the study. We could wish that attention had also been given to the financial side of the subject. Figures which might be used to show the contrast between Illinois and Massachusetts, for example, would have been very instructive.

Miss Agnes M. Clerke's "A Popular History of Astronomy during the Nineteenth Century" (Macmillan) has reached a fourth edition (which it well deserves), and in its latest form for the first time covers the full century of the title. The text has been enlarged and revised throughout. It is a book of fascinating interest, owing in part to the author's skilful treatment of the subject, and also in no small measure to the fact that astronomy is a science susceptible beyond most others of popularization without loss of educational value. The work makes a substantial volume of nearly five hundred pages, with illustrations.

Mr. Frederic Lawrence Knowles has had much experience in the making of anthologies, and we are consequently prepared to find in his "Treasury of Humorous Poetry," just published by Messrs. Dana Estes & Co., a judiciously chosen selection of entertaining pieces. His aim has been to include "only extracts that are strictly amusing to modern readers," which results in a book that makes no pretence of illustrating the historical development of English humor in verse. He takes the term humor very broadly, however, and his volume includes many pieces that are serious as well as humorous. Including the notes, the book contains over four hundred pages, and considerably more than a hundred authors are represented.

"The Teaching of Chemistry and Physics in the Secondary School," by Professors Alexander Smith and Edwin H. Hall, is a new volume in the "American Teachers' Series" of Messrs. Longmans, Green, & Co. It is a work of great value, both for its discussion of methods and for its practical sections. We note, among other matters, that it strongly discountenances the extraordinary heresy (that seemed to be gaining a certain credence a few years ago) which would begin the teaching of chemistry before its necessary physical foundations had been laid. "Whether chemistry or physics should come first is thus seen to be an idle question. Physics *must* come first." This is the conclusion of the argument, and there are no conceivable rational grounds upon which it may be reversed.

Recent modern language texts include the following: Boileau's "Les Héros de Roman" (Ginn), edited by Professor T. R. Crane; "Quatre Contes de Prosper Mérimée" (Holt), edited by Professor F. C. L. van Steenderen; Hector Malot's "Sans Famille" (Holt), edited and abridged by Professor Hugo Paul Thieme; "La Campagne de Waterloo" (Silver), abridged from Thiers by Professor O. B. Super; Kleist's "Michael Kohlhaas," (Holt), edited by Mr. William Kurrelmeyer; the third book of Schiller's "Geschichte des Dreissigjährigen Krieges" (Heath), edited by Professor C. W. Prettyman; and an "Introducción á la Lengua Castellana" (Heath), by Professors H. Marion and P. J. Des Garennes.

NOTES.

"The Beginner's Algebra," by Miss Claribel Gerrish and Mr. Webster Wells, is published by Messrs. D. C. Heath & Co.

"Qualitative Analysis," a college manual by Messrs. L. M. Dennis and Theodore Whittelsey, is published by Messrs. Ginn & Co.

"Martineau's Religionsphilosophie" is the subject of a doctoral dissertation presented to the University of Leipzig by Mr. Orlo Josiah Price, and now printed by the author, Newark, Ohio.

"Foundation Lessons in English Language and Grammar," by Messrs. O. I. and M. S. Woodley, with the collaboration of Professor G. R. Carpenter, is a text for elementary schools published by the Macmillan Co.

"The Grounds of Theistic and Christian Belief," by Dr. George Park Fisher, is published by Messrs. Charles Scribner's Sons in a new edition, in great part rewritten. Some score of years intervene between this and the original publication of the work.

The writings of Mr. Brander Matthews are slowly reappearing in revised form and up-to-date typographical garb. It is the third edition of "Aspects of Fiction" (Scribner) that is now before us, and the volume is somewhat swollen by new matter.

Messrs. Hinds & Noble publish a little book called "How to Study Literature," the work of Mr. Benjamin A. Heydrick. It is a book of helpful outlines and syllabi, illustrating the chief literary species as well as certain masterpieces selected for treatment.

Mr. Charles Bémont's "Mediæval Europe," covering the period from 395 to 1270, has been translated into English by Miss Mary Sloan, and provided with notes and revisions by Professor George Burton Adams. It is intended for school use, and comes from the press of Messrs. Henry Holt & Co.

The "New Wayside Edition" of "The Complete Works of Nathaniel Hawthorne," published by Messrs. Houghton, Mifflin & Co., presents the greatest of American men of letters in comparatively inexpensive form. There are thirteen volumes in the set, printed from the old plates, and on rather thin paper, but neat and attractive in appearance.

Messrs. Doubleday, Page, & Co., believing that there is a reading public as well as a music-loving public for the libretti of the Gilbert and Sullivan operas, have ventured to publish the text of "Patience; or, Bunthorne's Bride" in a neat volume. The experiment deserves encouragement, and enough readers should be found to justify further texts of this sort.

The Johns Hopkins Press has issued a volume containing the various addresses made at Baltimore last February upon the occasion of the quarter-centennial of the University's existence, and the inauguration of President Remsen. Much matter of more than ephemeral interest is included within these covers, and the book must occupy a place in every educational collection.

Mr. G. Mantellini has translated, and Messrs. Laird & Lee have published, "The Dead City," by Signor d'Annunzio. This is a timely publication in view of the present visit of Signora Duse to our shores for the express purpose of making us acquainted with this work and its fellows. It will enable many an auditor to make a brave show of understanding the performance of the play.

"Labberton's Universal History," as now published by Messrs. Silver, Burdett & Co., is the latest revision of a work that has, in its earlier forms, done good educational service for the past score of years. It is still an atlas, although no longer called so, and the maps are still its most important feature, although the text is far more extensive than in the earlier editions.

The unusually interesting issue of "The Sewanee Review" for October signalizes the completion of the tenth volume of that quarterly publication. The interest attaches to the articles that make up the body of the issue, and also to the editorial retrospect of Professor John Bell Henneman, the efficient successor of Professor Trent in the conduct of the review. The "Sewanee" does not have one-tenth of the readers that it deserves. It is the only magazine we have that takes literature for its chief subject and takes it seriously. The others give us pictures, and gossip, and literary superficialities, and get the circulation. What this gives us instead may best be judged by an inspection of the classified general index to the ten volumes that is appended to the present issue. It presents a record to be proud of, and all the more so because of the discouragements under which its very genuine success has been achieved.

We have several times mentioned, with commendations, the series of special limited editions which Messrs. Houghton, Mifflin & Co. have issued from their Riverside Press. The latest, as well as the most ambitious and extensive, undertaking of the Press is a reprint of Montaigne's Essays, in three folio volumes, the first of which is now near completion. Two hundred and fifty copies only will be sold to subscribers, at $120. for the set. The prospectus and sample pages of this work indicate that it will be one of the great achievements of American book-making. The type is of a special cut, and, like the illustrations, borders, initials, and decorations, is modeled on the best early French designs. All the mechanical and artistic features of the work are under the supervision of Mr. Bruce Rogers, whose taste and craftsmanship have appeared in the best productions of the Riverside Press; while the engraving of portraits is by Mr. Lamont Brown, and of the initials and borders by Mr. H. F. W. Lyons and Miss Caroline A. Powell. The text, in English, is based on the famous Florio translation, and there will be ample notes and a bibliography by Mr. George B. Ives. Other features of this edition, which cannot be noted here, will contribute to its literary and mechanical perfection, and to making it one of the grandest of recent prizes for the book-lover and collector.

List of New Books.

[*The following list, containing 136 titles, includes books received by* The Dial *since its last issue.*]

BIOGRAPHY AND MEMOIRS.

James VI. and the Gowrie Mystery. By Andrew Lang. Illus. in color, photogravure, etc., large 8vo, uncut, pp. 280. Longmans, Green, & Co., $5.

Sons of Francis. By Anne MacDonell. Illus. in photogravure, etc., large 8vo, gilt top, pp. 436. G. P. Putnam's Sons. $3.50 *net*.

Life of Ulrich Zwingli, the Swiss Patriot and Reformer. By Samuel Simpson. Illus., 12mo, gilt top, uncut, pp. 297. Baker & Taylor Co.

Euclid: His Life and System. By Thomas Smith, D.D. 12mo, pp. 227. "World's Epoch-Makers." Charles Scribner's Sons. $1.25.

Recollections of a Player. By J. H. Stoddart. Illus., 8vo, gilt top, uncut, pp. 255. Century Co. $1.80 *net*.

Pascal and the Port Royalists. By William Clark, D.D. 12mo, pp. 235. "World's Epoch-Makers." Charles Scribner's Sons. $1.25.

Henry Grattan: The Stanhope Essay, 1902. By Alfred E. Zimmern. With portrait, 12mo, uncut, pp. 148. Oxford: B. H. Blackwell.

John James Audubon. By John Burroughs. With photogravure portrait, 24mo, gilt top, uncut, pp. 142. "Beacon Biographies." Small, Maynard & Co. 75 cts. *net*.

Autobiography of a "Newspaper Girl." By Elizabeth L. Banks. With portrait, 12mo, uncut, pp. 317. Dodd, Mead & Co. $1.20 *net*.

Sir Lawrence Alma Tadema, R. A. By Helen Zimmern. Illus., 24mo, gilt top, pp. 74. "Bell's Miniature Series of Painters." Macmillan Co. 50 cts.

HISTORY.

A History of the American People. By Woodrow Wilson, Ph.D. In 5 vols., illus. in photogravure, etc., 8vo, gilt tops. Harper & Brothers. $17.50 *net*.

The Reign of Queen Anne. By Justin McCarthy. In 2 vols., 8vo, gilt tops, uncut. Harper & Brothers. $4. *net*.

The Story of Athens: A Record of the Life and Art of the City of the Violet Crown Read in its Ruins and in the Lives of Great Athenians. By Howard Crosby Butler, A.M. Illus., 8vo, gilt top, pp. 521. Century Co. $2.40 *net*.

The American Merchant Marine: Its History and Romance from 1620 to 1902. By Winthrop L. Marvin. 8vo, pp. 444. Charles Scribner's Sons. $2. *net*.

American Merchant Ships and Sailors. By Willis J. Abbot. Illus., 8vo, gilt top, pp. 372. Dodd, Mead & Co. $2. *net*.

GENERAL LITERATURE.

Essays Historical and Literary. By John Fiske. In 2 vols., with photogravure portrait, 8vo, gilt tops, uncut. Macmillan Co. $4. *net*.

Our Annual Execution. Preceded by A Word on the Annuals. By William Makepeace Thackeray. Limited edition; 8vo, gilt edges, pp. 70. Philadelphia: H. W. Fisher & Co. $5.

American Literature in its Colonial and National Periods. By Lorenzo Sears, L.H.D. 8vo, gilt top, uncut, pp. 480. Little, Brown, & Co. $1.50 *net*.

Corneille and the Spanish Drama. By J. B. Segall, Ph.D. 12mo, uncut, pp. 147. "Columbia University Studies." Macmillan Co. $1.50 *net*.

Early Prose Writings of James Russell Lowell. With Prefatory Note by Dr. Hale, and Introduction by Walter Littlefield. With portrait, 12mo, uncut, pp. 248. John Lane. $1.20 *net*.

The Joy of Living: A Play in Five Acts. By Hermann Sudermann; trans. from the German by Edith Wharton. 12mo, gilt top, uncut, pp. 185. Charles Scribner's Sons. $1.25 *net*.

A Fighting Frigate, and Other Essays and Addresses. By Henry Cabot Lodge. 8vo, pp. 316. Charles Scribner's Sons. $1.50 *net*.

The Romance of the Commonplace. By Gelett Burgess. 8vo, pp. 160. San Francisco: Elder & Shepard. $1.50 *net*.

The Philosophy of Despair. By David Starr Jordan. 8vo, uncut, pp. 39. San Francisco: Elder & Shepard. Paper, 75 cts. *net*.

Patience; or, Bunthorne's Bride. By W. S. Gilbert. New edition; 12mo, uncut, pp. 92. Doubleday, Page & Co. $1. *net*.

Life without Principle. By H. D. Thoreau; with a sketch of the author by R. W. Emerson. With portrait, 32mo, uncut, pp. 56. Kent, England: At the Sign of the Hop-Pole. Paper.

NEW EDITIONS OF STANDARD LITERATURE.

Works of Nathaniel Hawthorne, "Wayside" edition. In 13 vols., 16mo, gilt tops, uncut. Houghton, Mifflin & Co. $13.

The History of Mr. John Decastro and his Brother Bat commonly called Old Crab. By John Mathers. In 2 vols., 12mo, gilt tops, uncut. Pittsburg: The Irwin Press. Half leather.

Essays of Elia. By Charles Lamb; with the appreciation of Lamb by Walter Pater. With portrait, 12mo, gilt top, uncut, pp. 344., "Century Classics." Century Co. $1.25 *net*.

A Sentimental Journey. By Lawrence Sterne; with Introduction from Thackeray's "English Humorists." With portrait, 12mo, gilt top, uncut, pp. 223. "Century Classics." Century Co. $1.25 *net*.

Temple Bible. New volumes: The Book of Joshua and the Book of Judges, edited by A. R. Skennedy, D.D.; The Later Pauline Epistles, Romans, Ephesians, Philippians, and Colossians, edited by the Lord Bishop of Durham; An Introduction to the Study of the Scriptures, by the Lord Bishop of Ripon. Each with photogravure frontispiece, 24mo, gilt top. J. B. Lippincott Co. Per vol., leather, 60 cts. *net*.

Essays of Richard Steele. Selected and edited by L. E. Steele, M.A. With photogravure portrait, 16mo, uncut, pp. 358. "Golden Treasury Series." Macmillan Co. $1.

Love Poems of Herrick. With decorations, 32mo, gilt top, pp. 127. "Lover's Library." John Lane. 50 cts. *net*.

BOOKS OF VERSE.

Dramatic Verses. By Trumbull Stickney. Limited edition; 12mo, uncut, pp. 119. Boston: Charles E. Goodspeed. $2.50 *net*.

A Christmas Posy of Carols, Songs, and Other Pieces. By Lady Lindsay. 16mo, gilt edges, pp. 113. London: Kegan Paul, Trench, Trübner & Co., Ltd.

Kulóskap the Master, and Other Algonkin Poems. Trans. metrically by Charles Godfrey Leland, F.R.S.L., and John Dyneley Prince, Ph.D. Illus., 12mo, pp. 370. Funk & Wagnalls Co. $2. *net*.

The Solitary Path. By Helen Huntington. 16mo, gilt top, uncut, pp. 57. Doubleday, Page & Co. $1. *net*.

Moods, and Outdoor Verses. By Richard Aakham; with Introduction by Edward Markham. 16mo, gilt top, uncut, pp. 89. San Francisco: Elder & Shepard. $1. *net*.

The Meditations of Alí Ben Háfiz. By Lee Roy J. Tappan. 8vo, pp. 35. Privately printed.

FICTION.

Cecelia: A Story of Modern Rome. By F. Marion Crawford. 12mo, gilt top, uncut, pp. 421. Macmillan Co. $1.50.

The Little White Bird; or, Adventures in Kensington Gardens. By J. M. Barrie. 12mo, gilt top, pp. 349. Charles Scribner's Sons. $1.50.

The Blue Flower. By Henry van Dyke. Illus. in color, 12mo, gilt top, uncut, pp. 297. Charles Scribner's Sons. $1.50.

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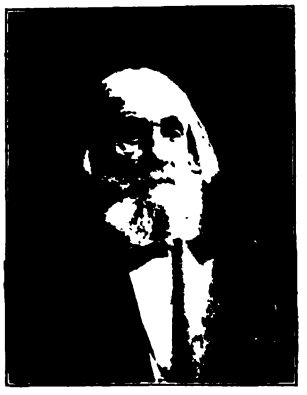

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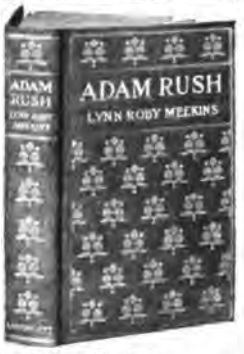

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THREE SCORE AND TEN.

Of the three giants of the North — Count Tolstoy, Dr. Ibsen, and Herr Björnson — two have for several years enjoyed the septuagenarian distinction, and the third is about to achieve that dignity. On the eighth of the present month, it will have been exactly seventy years since Björnstjerne Björnson was born in the Norwegian hamlet of Kvikne — born into the simple conditions that characterize the household life of the country pastor, yet destined to become one of the greatest men of his time, and to stand in the eyes of Norwegians everywhere as the typical representative of their race. The shoulders that to-day so sturdily bear their weight of years have supported many good causes during the past half-century, for they are the shoulders of one who has not been content to produce literature alone, but who "was ever a fighter" as well as a poet. All honor to the man who to-day adds to the glory of the singer and the creative artist the other glory of many stout battles waged for

truth and righteousness in the political, intel lectual, and ethical arena.

Although no less widely known than his great fellow-countryman and friendly rival, Dr. Ibsen, the subject of the present study has of late years proved less attractive as a theme for cosmopolitan discussion. The questions which he has raised have not had quite the poignant vitality, or have not borne quite so directly upon the interests of the moment, as have those raised by Dr. Ibsen; the name of the latter has, in consequence, more frequently engaged the pen of the journalist. But this fact seems to represent only a passing phase of critical activity. That the future will redress the balance of public interest is hardly to be doubted. Herr Björnson enjoyed many years of cosmopolitan fame before the name of his older contemporary had awakened other than faint echoes abroad, and, although as a dramatist alone his merits may be weighed (and perhaps found wanting) in comparison with those of Dr. Ibsen, it must be remembered that the fame of the great novelist is also his, and, added to that, the distinction of being supreme among the lyrists of his nation.

Herr Björnson's work was introduced to the English public by Mary Howitt, who in 1858 (the year after its original publication) made a free translation of "Synnöve Solbakken," and published it in England, with a changed title, and without mention of the author's name. It was not long, however, before the name also became known, when translations of the other peasant idyls were made during the following few years. But in spite of this early introduction to English readers, Herr Björnson has not fared very well at the hands of translators, and the English public still has a very inadequate and one-sided idea of his work. Most people continue to think of him as the author of the simple stories by which he first became known to us, and few realize in what manifold other directions his activities have been developed. His lyrical genius must forever remain unknown to those who cannot read his language, for song is always untranslatable, but there is no reason why his work in fiction and the drama, in all its phases, should not become the possession of all English readers. Most of the fiction has, as we believe, been translated into English, but the two great productions of his later years have not been included in either of the two uniform collections, and their translations have appeared in so furtive a fashion that few readers are aware of their existence. These two modern novels, "There Are Flags in City and Harbor" (called "The Heritage of the Kurts" in its English version), and "In God's Ways," are among the most important productions of modern Continental fiction. The second of them, in particular, is a moving picture of life which is equal if not superior to the best work of Count Tolstoy, having the same qualities of simple sincerity and truthfulness combined with an even finer literary art.

The dramatic work of Herr Björnson can hardly be said to be known to our public at all, although it might be set in the balance with the work of Dr. Ibsen with some doubt as to the direction in which the scale would tip. "Sigurd Slembe" alone, the greatest of the earlier works, exists in a volume uniform with American translation of the tales; of the other plays, early and late, some four or five have been put forward sporadically, and are practically inaccessible. The first part of "Over Ævne," recently produced upon the English stage with such impressive beauty by Mrs. Patrick Campbell, may be had in a version called "Paster Sang," and the last of the plays, "Laboremus," may be found in a recent issue of "The Fortnightly Review." Those who ransack the files of "Poet-lore" may find therein a translation of "A Glove," and we also remember to have come across obscurely published translations of "The Newly-Wedded Pair" and of "Mary Stuart in Scotland." But "The King," and several other masterpieces of Herr Björnson's second period, have never, as far as we know, been put into English. Surely, the man who must rank among the half dozen greatest writers living at the beginning of the twentieth century has deserved something better than this haphazard sort of translation.

It will be realized from the foregoing remarks that to be familiar with "Arne" and "The Fisher Maiden," and to have a vivid recollection of "Beyond Human Power" as presented on the stage by Mrs. Campbell is to be very far from knowing the colossal and sympathetic figure who for over forty years has stood at the head of Scandinavian literature. At the very least, one must know in addition such works as "Sigurd Slembe," "The King," and "In God's Ways." And one should also know, besides Herr Björnson's principal books, something of his manifold activities as politician and orator, as social theorist and apostle of liberal thought. And in all these aspects of his career it must be remembered that he ex-

hibits the distinctive stamp of his nationality. What Dr. Brandes says upon this subject has often been quoted, but may be quoted once more as a fitting close to these remarks. "To name the name of Björnson is like hoisting the Norwegian flag. In his merits and his faults, his genius and his weakness, he is as distinctly national as Voltaire or Schiller. Free-spoken as a man, laconic as an artist, touchily patriotic, and at the same time vividly conscious of his nation's narrow-mindedness, its spiritual poverty and needs — a consciousness that has impelled him to Scandinavism, Teutonism, cosmopolitanism,— this peculiar mingling of qualities is so typically national that Björnson in his own person comprehends the nation." And now, upon the occasion of his seventieth birthday, with the plaudits of the nation that proudly claims him for her own, there are mingled the plaudits of the whole cosmopolitan world of letters, won and richly deserved by the sheer force of the genius that makes him to-day among the foremost spokesmen of humankind.

THE CURRENT NEGLECT OF POETRY.

While we properly choose to think of poetry as something more than a marketable commodity, and do not, under the best conditions, expect it to gain a wide circle of immediate customers, we can hardly look upon the unmarketableness of current American verse without wonder. It is true, of course, that the fact holds good with regard to other forms of *belles lettres*. The creative essay of the old discursive type, and the modern logical essay in literary criticism, are in their purer form almost equally impertinent to the conscious needs even of the better public. But this is less difficult to understand; for poetry, we must think, is capable of more direct appeal to our primary impulses, and should therefore be avoided with less ease, no matter how indifferent to the idea of poetry we may be. In its simplest aspect of "emotional rhythmic utterance," it continues, as Professor Gummere has pointed out, to gain some reward in the newspaper and on the vaudeville stage. But the audience thus appealed to is not the audience of which we can expect support for any one of the fine arts; and it is of poetry in its character of fine art, and of its present neglect by the limited audience upon which it might seem, in that character, to possess some claim, that I am here speaking.

How far is this charge of indifference justified by the facts? Surely, one reflects, a good many volumes of verse, — as many as thirty or forty in America alone, — are published every year; and the publisher, with all his failings, does not throw away money. Upon what terms does he make himself responsible for these books? Very seldom, it should be said at once, upon the terms which would govern the publication of an average novel, say. The publisher rarely pays the whole cost, and when he does, unless the verse possesses some catchpenny quality, hardly looks for a profit. Usually the expense is shared, the larger part falling upon the author. Not infrequently the author pays the whole cost, simply receiving the advantage of the imprint of some respectable publishing-house. Among a certain class of publishers, too, it is a matter of policy to get out a new book of verse now and then. Poetry is an item which ought not to be entirely absent from the list of forthcoming books; and the publisher is willing to pay the piper rather than have it supposed that nobody is piping.

It is not a very high-priced form of advertising, — or, to be charitable, not an over-strenuous act of piety. An edition of two or three hundred copies of the ordinary book of verse is quite likely to glut the market; and the expense of the plates is not great. Not long ago a volume of verse was put forth by a well-known house, and received with unusual favor by the critics and the public. In the course of six months or so a new edition was announced with some trumpeting. One had visions of substantial returns to the lucky poet as well as the glory of a wide audience for his work, and might have been surprised to learn that the first edition consisted of seven hundred copies. That was a rare success. Under these conditions, it is not surprising that there is now an increasing tendency on the part of verse-writers of refinement to have their work privately printed. A hundred copies can be pretty cheaply produced, and readily taken care of by the old-fashioned method of subscription. That was a thrifty method; if one's bantling is to be cast into the waters, it is certainly more discreet to furnish a life-belt. But the principle is vicious, after all. If poetry is a fine art, there is no apparent reason why the poetic product should not "exploit" itself upon even terms with any other fine-art product; and say what we will about the independence of the artist, we cannot feel that he gains in dignity by assuming the methods of the amateur. When the poet has once fairly admitted that his product is unmerchantable, and has declined to put it to the test, he has cast suspicion upon its value. No work of art gains by fond handling; it must take its chances in the open field.

The chances will of course be against its achieving a success of the first order. We may think of poetry in the highest sense as a product the quality of which approaches an absolute standard. But poetry of this quality must in the nature of things be extremely rare; while every age has produced a quantum of verse to which, though it lacks that supreme excellence, we cannot sensibly deny the title of poetry. There is, in fact, a broader aspect of poetic achievement which does not leave us quite so free to deal in extremes of judgment. From this point of view, "Shakespeare or nothing" must

cease to be the formula by which we can dispose of the problem of contemporary verse. Believing with Aristotle that poetry is one of the imitative or creative arts whose end is pleasure, we must also believe that this pleasure must be capable of marked variations in degree if not in kind. We do not demand that every painting or statue should be a masterpiece in order to gain our approbation. If the current product in any art is seen to be treated with indifference by any people or age, the obvious inference would be that the product is inferior, or that the public taste is degenerate, or both. Another inference, somewhat less obvious, but, I think, especially worthy of consideration in forming a judgment of our own attitude toward poetry, would be that such indifference indicates a general misapprehension of the significance of this patient and little rewarded pursuit of poetry which we know to be always going on. Not only as a means for expressing spontaneous emotion (and of course it must always be that), but as a fine art, poetry continues to appeal to a small but steadfast element in our society which the comic papers laugh at and the sober authorities condescend to.

Let me say here that I take no more interest in the pursuit of poetry for art's sake than for the sake of sociology. The ambling sentiment of the popular poet and the precious phrasing of the high-voiced literary poet are equally beside the mark. Neither sincerity nor prettiness can by themselves compass poetic beauty; the partial, the trite, the finicking, are as fatal in poetry as in sculpture or painting. One may fancy an advantage to minor work in those arts from the comparative inaccessibility of the great masterpieces. That would not hold true of music; but there, as in painting, beauty makes its appeal through one of the outer senses, while poetry, however perfect its form, bestows its full loveliness only upon the inward ear, as sculpture communicates its full perfection only to the inward eye. The painter and the composer of no more than ordinary powers are often able by simple manipulations to impress effects confusingly suggestive of greatness, upon an audience whose mood is commonly of sensuous susceptibility rather than of pure and intelligent sympathy. The luxury of this mood partly accounts for the immense and increasing encouragement given by England and America to a department of fine art in which they have actually achieved far less of moment than in poetry. English poetry as a whole is as far superior to German poetry as English music is inferior to German music.

The analogy between poetry and the sister arts must not be pushed too far. The real barrier which intervenes is suggested by the fact that we can hardly imagine the profitableness of establishing national or private schools of the poetic art. At the same time it is a little indolent of us to lie back upon the theory that poets are born, not made. The poet must be born with the aptitude, yes; but then the aptitude must be developed. He does not need the *viva voce* method; of necessity, the library will be his class-room and the high-way his studio. Poets are not born equal, and their work, if it is to endure, must be the outcome of hard discipline and a settled philosophy of life, as well as of the mysterious glow and vigor of fancy which we call inspiration.

There is little use in plaintive talk about the public. People who could conceivably take a live interest in poetry as a fine art must be few. But there are a good many millions of us in America; and there are, after all reservations have been made, an uncertain number of thousands who really possess and take pleasure in cultivating a sense, rudimentary at least, for artistic value. They like, or wish to like, good paintings, good music, good sculpture and architecture; and they feel a sort of responsibility for the support of those arts. I am wishing to inquire here if a similar sense of interest and responsibility in our immediate poetic product may not be in the future both proper and cultivable.

H. W. Boynton.

COMMUNICATION.

PROFESSOR LADD'S "PHILOSOPHY OF CONDUCT."

(To the Editor of The Dial.)

It would doubtless be unreasonable to expect that so elaborate a work as my "Philosophy of Conduct" should receive adequate treatment in so brief a notice as your journal chose to give, in your issue of Nov. 1 last. But no critical notice of any book, however brief such notice may be, can be absolved from the obligation to state the main positions of the book it criticises, in an intelligible and truthful manner. This the reviewer in The Dial utterly failed to do. And since the book treats of *Morality*, my interest in its positions and in their fair presentation is something more and higher than a selfish personal interest. I therefore ask your permission in few words to state to your readers what those positions are.

In this book I have aimed to show, and I think that I have conclusively shown, the truth of the following three propositions: First, the study of man's ethical opinions and of his actual conduct, when pursued *merely* by the empirical method, leaves all the fundamental problems of ethics in darkness and confusion. As respects its side of feeling, man's moral consciousness, when viewed from the psychological and the evolutionary points of view, appears in irreconcilable conflict. As respects judgment and thought, it is found always involved in confusion. Man's conceptions of the sanctions, the fitting rewards, and ideals of conduct can neither be explained nor defended solely on the basis of his past or present experience. To state and, by a prolonged investigation of the facts, to prove this position is the merit of a work on ethics; if, as I hold the case to be, the *facts*, and not the author, must be held responsible for the failure of empiricism to clear up the subject.

Second: When we inquire, with a broad understanding of human nature and a wide and sympathetic survey of man's moral development, What is the nature of this ideal of conduct, whose sanctions seem to man imperative, but whose image changes with all the changes

in the culture and social environment of the individual? The answer can be given by philosophy. It is not merely, or chiefly, an ideal of comfortable living, or of so-called happiness, whether for the individual or for the race. Neither is it the ideal of perfect conformity to an impersonal, but so-called moral law. It is rather the ideal of an individual, functioning as a *person* in an environment of other persons, *i. e.*, in a social organism. Here again, if this ideal can be only somewhat vaguely described, or imperfectly sketched, this, too, is not the fault of the author. It is the excellence of the ideal, which is ever in the state of evolution — rising, expanding, and alluring man onward. Who shall describe with hard and finished outlines, the ideal person in social relations, under the existing conditions of man's total environment?

But, third, the origin, the nature, the sanctions, the effectiveness, of this ideal, and especially the history of its unfolding in the spirit of the race, call for an explanation which lies beyond the anthropological or social point of new. This explanation must be found where the best of the race have always been inclined to find it, — viz., in the postulate of that Ethical Spirit as the Ground of the world and of humanity, whom faith calls God.

In one word, just as I have shown, with the most faithful regard for facts and the strictest application of scientific method, in my two preceding books, "Philosophy of Knowledge" and "A Theory of Reality," that God is the Ground of all we know in science, so I have shown in "The Philosophy of Conduct," that God is the Ground of all we approve and strive to attain in conduct. Respectful consideration shall always be shown by me to any critic who, with a small fraction of the same regard for facts and for the scientific method, challenges these views. But for a critic who, like the writer of the notice in THE DIAL, makes no semblance of any effort even truthfully to present the views he criticizes, but promptly retreats to the cheap and antiquated appeal to the *odium anti-theologicum*, what respectful consideration can any one be asked to have?

GEORGE TRUMBULL LADD.

Yale University, Nov. 17, 1902.

[If a reviewer writing for a journal of literary criticism should attempt to state, in a single article, the main positions of six treatises on ethics, he would lay upon the readers of the journal a burden which no editor, however compliant, would permit him to impose. All that can be demanded of such a reviewer, therefore, is that whatever material he selects for presentation shall be described with a scrupulous regard for truth. How far I succeeded in my endeavor to follow this principle in my notice of Professor Ladd's "Philosophy of Conduct" is a subject I can hardly discuss in these columns for want of the requisite space. It seems, however, the less necessary because nothing in the author's own statement of his position, as given above, contradicts in the slightest degree my interpretation of his views. My criticism of Professor Ladd's conclusions was not intended to be an argued discussion of their truth. It was simply a brief and therefore dogmatically formulated statement of the judgment which a conscientious study of the book had left in my mind.—THE REVIEWER.]

The New Books.

A NOTEWORTHY AFTERMATH.*

Either as lectures, after-dinner addresses, or magazine articles, most if not all of the brief studies by the late John Fiske, now collected in two stout octavos by his widow and executrix, have already been presented to the public. The repeated delivery of the greater number of them before intelligent audiences in all parts of the country has insured them a finish and symmetry too often lacking in a collection of posthumous miscellanies. This, too, may account for a certain tendency to colloquialism, now and then apparent, more suitable to the spoken address than to the printed essay. Not that one would have it otherwise, however; for such idiosyncrasies of a gifted author who was so suddenly and so recently taken from us, are things to be treasured. For example, when he chooses, in the midst of a grave historical discussion, to reinforce his argument with a line from "Pinafore," or to enliven his page with a stanza from "Iolanthe," the reader is pleasantly reminded of the writer's fondness for and proficiency in music.

The nine chapters of the first volume, as Mrs. Fiske's introductory note tells us, were to have been incorporated in a larger work, "A History of the American People," had the author lived to execute the plan. They are arranged in chronological order, from Governor Hutchinson to Daniel Webster. But being special studies, biographical and political, they want the historical perspective that would doubtless have characterized the completed work. That they are all intensely interesting follows as a necessity from their authorship. The enthusiasm with which the writer throws himself into his subject cannot but carry the reader along with him, a willing captive. The much-maligned Thomas Hutchinson becomes a hero and a martyr. The weak and shifty Charles Lee figures as too despicable a character even to gain admittance to the company of those consigned to eternal torment. Our admiration for Hamilton we follow up with hardly less applause for his foeman, Jefferson. Madison, Jackson, Harrison, Tyler, Webster,—each is shown to have contributed his share toward strengthening the Union, as no other man be-

* ESSAYS, HISTORICAL AND LITERARY. By John Fiske. Vol. I. Scenes and Characters in American History. Vol. II. In Favourite Fields. With portrait. New York: The Macmillan Co.

fore or since could have done. Even Webster's "seventh of March" speech is warmly defended. The plea is the one almost invariably used by his biographers,—that no other attitude was possible for a statesman whose governing motive was the preservation of the Union. In a certain sense Webster's course was defensible, because from his point of view it was the only one open. But after all is said, he who excuses accuses; and it must ever be cause for regret that no higher motive prevailed that day than expediency.

A bit of new and apparently trustworthy testimony is brought forward, in the chapter on "Charles Lee, the Soldier of Fortune," to settle the vexed question as to the language used by Washington at Monmouth toward his faithless lieutenant. By a Virginian who heard the story from Major Jacob Morton of Cumberland County, who himself witnessed the whole occurrence, it is emphatically denied that anything worthy to be called profanity was indulged in on that occasion. Major Morton's reported account of the event is too good to mutilate by imperfect quotation. He says:

"I will tell you how it was. Our troops were marching rapidly, expecting soon to be engaged with the British; the day was very hot, the road heavy with sand, our men fatigued by the march. I was then a sergeant in my company and had frequently to face about in order to keep my platoon aligned on the march,—myself walking backwards. While doing so, I saw General Washington coming from the rear of our column, riding very rapidly along the right flank of the column; and as he came nearer, my attention was fixed upon him with wonder and astonishment, for he was evidently under strong emotion and excitement. I never saw such a countenance before. It was like a thunder-cloud before the flash of lightning. Just as he reached the flank of my platoon he reined up his horse a little, and raising his right hand high above his head, he cried out with a loud voice, 'My God! General Lee, what are you about?' Until that moment I had not known that General Lee was near; but on turning my head a little to the left (still stepping backward on the march) I found that General Lee had ridden from the head of our column along our right flank and was only a few yards distant, in front of General Washington. In answer to General Washington's excited exclamation, 'My God! General Lee, what are you about?' General Lee began to make some explanation; but General Washington impatiently interrupted him, and with his hand still raised high above his head, waving it angrily, exclaimed, 'Go to the rear, sir,' spurred his horse, and rode rapidly forward. The whole thing occurred as quickly as I can tell it to you."

The second volume embraces themes of varied interest. The "Reminiscences of Huxley" show the author in his most genial mood. Of Spencer, too, and Tyndall he gives us pleasant recollections. "Herbert Spencer's Service to Religion" pricks the curiosity by its very title. "Evolution and the Present Age" is a bit of cosmic philosophy for popular consumption. "Koshchei the Deathless" supplements the author's "Myths and Myth-makers." A sympathetic study of Milton illustrates Dr. Fiske's breadth of reading and also his fine ear for all that is musical in verse.

In the chapter on Huxley occurs, among other good stories, the following version of the "Soapy Sam" incident, which will serve to relieve the tedium of this review. The author received the account from his friend Youmans.

"It was at the meeting of the British Association at Oxford in 1860, soon after the publication of Darwin's epoch-making book, and while people in general were wagging their heads at it, that the subject came up for discussion before a fashionable and hostile audience. Samuel Wilberforce, the plausible and self-complacent Bishop of Oxford, commonly known as 'Soapy Sam,' launched out in a rash speech, conspicuous for its ignorant misstatements, and highly seasoned with appeals to the prejudices of the audience, upon whose lack of intelligence the speaker relied. Near him sat Huxley, already eminent as a man of science, and known to look favorably upon Darwinism, but more or less youthful withal, only five-and-thirty, so that the bishop anticipated sport in badgering him. At the close of his speech he suddenly turned upon Huxley and begged to be informed if the learned gentleman was really willing to be regarded as the descendant of a monkey. Eager self-confidence had blinded the bishop to the tactical blunder in thus coarsely inviting a retort. Huxley was instantly upon his feet with a speech demolishing the bishop's card-house of mistakes; and at the close he observed that since a question of personal preference had been very improperly brought into the discussion of scientific theory, he felt free to confess that if the alternatives were descent, on the one hand, from a respectable monkey, or on the other from a bishop of the English Church who could stoop to such misrepresentations and sophisms as the audience had lately listened to, he should declare in favor of the monkey!"

The author hastens to add that this surely cannot have been what Huxley said or how he said it. But from the fact that he was loudly applauded, and that in the ensuing excitement one lady fainted and had to be carried out, it is safe to infer that the scientist gave the churchman a Roland for his Oliver. However, to the credit of our human nature be it added, the bishop carried away no bitterness from this encounter, but was ever afterward most courteous to his castigator.

The title-page of the first volume bears the favorite motto of the tireless student and worker, the same that he had inscribed over the hearth in his library,—the monkish injunction, "Study as if for Life Eternal, live prepared to die to-morrow." On opening the second vol-

ume, we find another equally apt quotation, this time from Goethe, — "If thou wouldst press into the infinite, go out to all parts of the finite." The occurrence of some absurd misprints is doubtless attributable to the lack of an author's care in proof-revision. For instance, our old friend Elijah Pogram appears transmogrified as Elijah Pagram; and on page 17 of Vol. II. we are informed that "the Italians have a pithy proverb, *Si non e vero e ben, trovato*, which defies literal translation into English." It does indeed. But heaven forgive us for thus making a scholar turn in his grave!

PERCY F. BICKNELL.

THE BOOK OF THE COURTIER.*

It is curious that from the time of the third impression (1742) of the third English translation of *Il Cortegiano*, there should have been no English imprint until 1900, and then three new editions within a twelvemonth. Sir Thomas Hoby's Elizabethan translation, appropriately edited by Walter Raleigh, and the Essex House edition of the same, with woodcut ornaments by Mr. C. R. Ashbee, came out in 1900. This last is an artistic piece of work, but it is surpassed by "The Book of the Courtier," translated anew into English by Mr. Leonard Eckstein Opdycke, and superbly printed by the De Vinne Press. Beyond doubt, Mr. Opdycke's beautiful book is the most notable event of the last year in American bookmaking. Bound in full vellum, and stamped in gold with the seal of Castiglione specially designed for the front cover by Mr. Kenyon Cox, and containing seventy-one portraits of Renaissance personages printed in tone by Mr. Edward Bierstadt, the book is a delight to the eye. The printing, too, is worthy of its beautiful setting; type, ink, paper, and impression being carefully adapted to produce the most harmonious effect. It is of interest to compare the typography of the De Vinne-Press in this book with the Golden type invented by William Morris, and used by him for the first time in printing "The Story of the Glittering Plain." The De Vinne type, "old-style antique," is not new, but it is rarely seen as here, printed on pure cotton-rag paper, soft in texture and color. Four different sizes of the type are used, for text, notes, and indices; but the utmost symmetry prevails among them, and there is a total absence of the Morris mannerisms of the Golden type, of jammed lines and close spacing. Mr. De Vinne has produced a letter-press that is at once beautiful to look at, and restful to read.

Surely if any book ever deserved to be brought out in sumptuous style, it is *Il Cortegiano*. Apart from the *trecentisti*, it is a question whether any book of any Italian writer has been printed more times, or enjoyed a more enduring popularity, than "The Courtier." Mr. Opdycke's edition is the fourth English translation, and the one hundred and forty-fourth impression of this celebrated book. It contains a list of former editions, which is a valuable and complete bibliography as far as it is now known; but it is worth while to note that the list does not include a second Spanish translation, mentioned by Giuseppe Rigutini in his Florentine edition (1889), nor a possible Russian translation referred to by Lodovico Corio (Milan edition, 1890). First printed in 1528, *Il Cortegiano* began its world career with the translation of the Spanish poet, Boscán; translations into French, German, Latin and English rapidly followed, and of the one hundred and three editions that appeared before the death of Queen Elizabeth, forty-six, or almost one-half, were in foreign languages, — a truly remarkable showing.

Mr. Opdycke's translation takes rank at once beside the first one, and that is high praise, for the Elizabethan translation, made in 1561, remains to this day a most readable and interesting book. Sir Thomas Hoby, the first English translator, was an "Italianated" Englishman, a little later than the Earl of Surrey and Sir Thomas Wyatt, and a little earlier than Sir Philip Sidney, who best of Englishmen embodied the ideal of "The Courtier." He was, Roger Ascham says, "very expert in knowledge of divers tongues," he had been an Italian traveller, and he died Elizabeth's ambassador to France.

In Hoby's time the translator was not confronted with Mr. Opdycke's problem, how best to render an old classic. The Elizabethans had a vigorous English, just rising into consciousness, and they were blessed with unlimited confidence in themselves. These conditions, added to great intellectual curiosity and much sympathy, result in a picturesque directness of

*THE BOOK OF THE COURTIER. By Count Baldesar Castiglione. Translated from the Italian and annotated by Leonard Eckstein Opdycke. With seventy-one portraits and fifteen autographs reproduced by Edward Bierstadt. New York: Charles Scribner's Sons.

touch which is a common characteristic of the Elizabethan translators from the Italian. Mr. Opdycke meets the difficulty of a changed point of view and expanded English most cleverly. His translation of Castiglione's Italian is clear, fluent, and graceful; not archaic English, nor yet the English of the market-place. It has a certain reserve, a certain stateliness, befitting the book and the subject. We miss in the nineteenth-century English the homely strength of such phrases of Sir Thomas Hoby's as "to slepe in a whole skynne," "pecke of troubles," "not a farthynge left to blesse himselfe" [with], but Mr. Opdycke's very modern "stand to win" (p. 101) for *venire del fare* is accurate almost to intuition. Perfectly correct, but not so good, is "foresight [*la prudenzia*] which consists in a certain judgment in choosing well" (p. 258), and "whoever knows how to command is always obeyed" (p. 265). The Elizabethan English packs the thought here. "Wisdome," says Hoby, "consisteth in a certain judgment to choose well," while "He that can commaunde is alwayes obeyed" is fairly imperative. By a curious oversight, Mr. Opdycke has omitted to mention anywhere the original Italian text from which he translated. But his notes show it to have been the scholarly edition of Vittorio Cian (Florence, 1894), with an occasional reading from other texts, notably that of the very correctly printed Aldine folio of 1545. One of these Aldine accuracies removes a stumbling-block from the pathway of most of the Italian editors; it is "*una licentia Bracciesca*," in the lively scene at the close of the second evening's conversation, when "at a signal from my lady Duchess, many of the ladies rose to their feet, and all ran laughing towards my lord Gaspar, as if to shower blows upon him." *Braccesque leave* is leave with blows, from the name of a violent soldier, Braccio Fortebracci.

"The best book that ever was written upon good breeding, *Il Cortegiano*, by Castiglione, grew up at the little Court of Urbino, and you should read it," says Dr. Johnson to Boswell. It is neither here nor there that Dr. Johnson had probably never read *Il Cortegiano* himself, for it is not a book on good breeding, not a courtesy-book at all. With this correction, the dictum holds good. *Il Cortegiano* is absolutely the best book on manners that has ever been written. The Italians of the Renaissance boldly aimed at perfection; and that Castiglione himself felt that in all human sort he had attained it in his book, the noble sentence at the close of his Dedicatory Letter to the Bishop of Viseu shows.

"And if my censors be not satisfied with the common verdict of opinion, let them rest content with that of time, which in the end reveals the hidden defects of everything, and being father of truth and judge without passion, ever passes on men's writings just sentence of life or death."

If one were asked wherein consists the perfection of *Il Cortegiano*, the answer might be, that it is one of those books, not too numerous in any age or language, in which the style suits the subject. It is a large subject, a subject of infinite variety, — the education of a gentleman, — treated in a broad, philosophical, eminently human way. Somewhat also of the unique excellence of *Il Cortegiano* results from the fact that it is the work of a life, practically the "sole heir of the author's invention." Whatever Castiglione had known and experienced and thought and felt, he set down, refined and philosophized, in his book. According to his own statement, the book was just twenty years in the making; it came to the light at last a few months only before his death.

Baldassare Castiglione was a man of noble birth; he had been a soldier, winning his spurs in the defeat of his family, the Gonzaghe, by the Great Captain, at Garigliano; he was a distinguished diplomat, one of the earliest examples of the diplomatist as man of letters; he had travelled widely and knew the best people everywhere. When he died, as Apostolic Nuncio of Pope Clement VII. to Charles V., the Emperor is reported to have said, "I tell you one of the finest gentlemen in the world is dead." The interlocutors of the four evenings' conversations were all included in the circle of the author's friends and acquaintances, and all of them were personages. Nor are they brought together fortuitously, for the purposes of the dialogue. Castiglione had actually known them at "the little Court of Urbino," either as fellow-members of that courtly society, or as guests of the Duke and Duchess of Urbino. Their names read like a roll of honor of the late Italian Renaissance: Giuliano de' Medici, called the Magnifico, son of Lorenzo de' Medici and brother to Pope Leo X.; Ottaviano Fregoso, Doge of Genoa; Count Lodovico of Canossa; Cardinals Bembo and Bibbiena; Giovan Cristoforo Romano; the author's kinswoman, Elizabetta Gonzaga, Duchess of Urbino; and the witty Lady Emilia Pia, Countess of Montefeltro, and descendant of the poet Boiardo.

As a record of manners, *Il Cortegiano* may

be said to sum up the Renaissance, at the same time that it anticipates the best ideals of modern times. As is well known, it is a mixed type of manners that Castiglione describes, in that the education of letters of the Renaissance is engrafted upon the military discipline of feudal times. The Courtier is chivalric, learned, gentle, æsthetic. Castiglione's classical training, his wide experience, his philosophical bent, together with an almost perfect openness of mind, perhaps the finest trait of the Italians of the Renaissance, combine to give his book a character that is at once universal and curiously modern. *Il Cortegiano* is full of wise thoughts, — "fine things said unintentionally," as Keats said of Shakespeare's sonnets. "War is bad in itself" has been most vigorously said by one of the greatest soldiers of our own time. "I have known very few men of merit who did not love and honor women." Mr. Howells tells us that when he went to call on Lowell, shortly before undertaking the Venetian consulate, the poet gave him two charges in parting, "to open his mouth when he began to speak Italian, and to think well of women. He said our race spoke its own tongue with its teeth shut, and so failed to master the languages that wanted freer utterance. As to women, he said there were unworthy ones, but a good woman was the best thing in the world, and a man was always the better for honoring women."

Nowhere is the modernity of *Il Cortegiano* more striking than in Castiglione's conception of the power and range and beneficence of the womanly influence in the world. The Court lady is the subject of the third evening's conversation, conducted by the Magnifico as the avowed defender of woman. He fashions her so liberally, imagining such a bright, sweet, brave creature, possessing "the knowledge of all things in the world," "together with the virtues that so seldom times are seen in men," that one of the gentlemen wonders why he will not have women to rule cities, to make laws, and to lead armies, while men stand spinning in the kitchen. The Magnifico replies, smiling, "Perhaps this too were not amiss. Do you not know that Plato, who indeed was not very friendly to women, giveth them the overseeing of cities?" The literary form of *Il Cortegiano*, the social dialogue, in which women take part on equal terms with men, is a natural development of the ideas of the Renaissance on the position of women. It is conversation as a fine art. "Conversation," says Guazzo, in *La Civil Conversatione*, "is the beginning and the end of all knowledge." *Il Cortegiano* is but the best of a series of similar books on social ethics whose one purpose was to promote friendly relations between men and women, for the betterment of both. If women were to converse with men as equals, it followed logically that they must be as well educated as men. The conclusion of the conversation on the Court lady, in which all agree, is that she deserved well to be esteemed the Courtier's equal. It is admitted that she has a right to exist for herself. Nature made her a woman, with powers to be developed, a mind to cultivate, and work in the world to do, which, by the grace of God, may or may not be *tütt' ces' e fiö* (all church and children). All this sounds very modern. But Castiglione came just at the end of the Middle Ages, and some of his men friends were still devoted to that singular idea of domestic happiness which locked the wife in with her dulness, while the husband went abroad "for to see, and eke for to be seen," as the rebellious Wife of Bath puts it. The mediæval and modern strike sharp on each other in the discussion of love. When the Magnifico expresses the opinion that love is proper for unmarried women only, Messer Federico Fregoso thinks him "austere," while Roberto da Bari jeers at the "rusticity" of wives loving their own husbands. The women that Castiglione knew, and knew well, were Vittoria Colonna, Emilia Pia, Eleonora of Aragon, Duchess of Ferrara, and their set. Friendship on equal terms with women like these, all as able as they were brilliant, must have shaped his ideas of women, the most liberal that is to be found in any literature before Shakespeare's women. Mr. Opdycke, who is everywhere a sympathetic translator, describes Eleonora of Aragon as a woman of "rare merit, *manly* courage, and enlightened culture." She was the mother of two daughters, Beatrice d'Este, Duchess of Milan, at whose Court Castiglione was educated; and of Isabella d'Este, Marchioness of Mantua, perhaps the most interesting woman of the Renaissance.

Isabella d'Este's portrait, after Titian, is the most brilliant of the many beautiful pictures which enrich Mr. Opdycke's translation of *Il Cortegiano*. It is a veritable triumph of process printing, but Mr. Bierstadt surpasses even this in his frontispiece print of the Louvre portrait of Castiglione, by Raphael. The technique of this print is well nigh perfect, combining as it does the accuracy and clearness of a good photograph, with the brilliance and

softness of tone of a mezzotint. A striking portrait, opposite page 149, from the National Gallery of Buda-Pesth, is that which for years has passed as a portrait, by Raphael, of the Ferrarese poet, Antonio Tebaldeo, but which Morelli and Berenson agree in identifying as a portrait of Raphael himself by Sebastiano Luciani "del Piombo." It represents a handsome young man, of twenty-six or twenty-seven years, nobly serious in look, and richly dressed in black. It is the most masculine portrait of Raphael.

It is impossible to close a review of Mr. Opdycke's book without saying that the best of it is neither the quality of his translation nor its exquisite setting, but just the spirit of it all. Surely it is not insignificant that here and now a graduate of Harvard should have produced a book like this, a book that addresses itself not to the commercial sense, not to ideas of civic duty or moral enthusiasm, not even to instruction or entertainment. Mr. Opdycke asks us to contemplate higher social ideals; his appeal is to the charm and grace of life.

MARY AUGUSTA SCOTT.

THE GREATEST OF WOOD-ENGRAVERS.*

That engraving on wood seems likely to become, like line engraving on steel, almost a lost art, is but the natural consequence of the invention and perfecting of the various processes of photo-mechanical reproduction. There are many reasons why this should be so. It is not only that the mechanical processes are both actually and relatively cheap. The gain in literal fidelity is indisputable; there is no tedious waiting for the tardy engraver; there is no intrusion of his personality into the result. These considerations are commercially effective, and of more weight with both publishers and public than realization of the shortcomings of the process print. The blurring of some qualities and over-accentuation of others in the mechanical reproduction, the inevitable omission of that intangible vivifying something, which, for want of a better name, may be called the soul of the work, is commonly overlooked. And with the improvement of photography by which more accurate rendering of tone values is secured, there is much reason to fear that the day of the wood engraver is almost at an end.

But the end is not quite yet, however, for the greatest of all wood engravers has not yet laid down his tools. Mr. Timothy Cole's series of wood engravings after the old masters of painting may without exaggeration be said to represent the crowning achievement of the art. This is high praise, but not more than is deserved. Professor John C. Van Dyke does not put it too strongly when he says that the series "cannot be regarded as other than monumental." The high standard set in the "Old Italian Masters" and "Old Dutch and Flemish Masters" is fully maintained in Mr. Cole's new collection of eight and forty examples of the "Old English Masters." In cutting the blocks for these, Mr. Cole was constantly occupied for nearly seven years. Many of the plates have appeared in the "Century Magazine," but in their present form they gain much from heavier paper and more careful printing.

In the technique of his craft Mr. Cole is absolutely unsurpassed. His method is in strict accordance with the best traditions of the art. Always and everywhere he uses the pure white line and stipple around which such animated controversies have arisen between advocates of different styles of engraving. How wide, how almost infinitely varied, are the possibilities of this white line, is nowhere better shown than in Mr. Cole's masterly use of it. In his hands it becomes vibrant, instinct with life; yet firm, clear, and restful. As in all craftsmanship of the highest order, there is here no trace of indecision. The handling is free, strong, and direct, but without any trace of hardness. It is this combination of strength with softness and delicacy, of breadth, dignity, and subtlety, that reveals in Mr. Cole not the mere translator of other men's work, but the artist of consummate ability. Yet as a translator and interpreter of the individual qualities of the painters whose works he has reproduced he has also achieved a high degree of success. It is difficult to say whether, in such an example as the "Detail from Hogarth's Marriage à la Mode," we should most admire the exquisite nicety with which the quality of the painting, the character and expression of the several figures, and, in particular, the atmosphere — the *enveloppe* — of the original have been placed before us, or the wonderful technique by which this result is accomplished. The achievement is the more remarkable when the narrow range of the tone values in this picture are taken into consideration. A line or a dot misplaced, made a hair's breadth too large, or taken in the wrong

*OLD ENGLISH MASTERS. Engraved by Timothy Cole. With historical notes by John C. Van Dyke; and comments by the engraver. New York: The Century Co.

direction, would have been fatal to the result. The direction in which the lines made by the graver shall run is, indeed, one of the most important questions which the engraver has to decide. It is true that it is largely determined by the perspective of the planes in which the surfaces lie. But that is not all that needs to be taken into account. Some of the things that have to be considered, and how skilfully Mr. Cole has met the varied problems presented, may be seen by noting the different ways in which he has treated the faces in the portraits reproduced. How essentially unlike in character are the rhythmic and sinuous lines with which he has placed before us the lovely face of the "Parson's Daughter" by Romney, and the white lines crossing each other so as to leave little rectangular dots at the intersections, which he has employed in the engraving (one of the finest in the series) of Sir Henry Raeburn's portrait of Mrs. Scott Moncrieff! How different also is his treatment of the faces in the engravings after Reynolds's portrait of Lord Heathfield, Hopner's portrait of William Pitt, and Raeburn's presentation of the massive features of Lord Newton! Equally worthy of study are the lines adopted to render the textures of the different fabrics depicted, and the consummate skill with which both quality of surface and tonal truth have been secured.

A detailed description of all the engravings in the volume, or even of the more important among them, could hardly be profitable for readers not having the book in hand. Mention must, however, be made of the superb rendering of Gainsborough's portrait of the Honorable Mrs. Graham. When the richness of its textures, the mellowness of its tones, the luminous quality of the high lights, more especially in the face and hands, the velvety softness of the blacks, the subtle gradations, and the life and spirit which pervade it, are considered, the hopeless inadequacy of even the most successful photographic reproduction becomes apparent by comparison.

The limitations of the wood engraver's art, even in the hands of one so accomplished as Mr. Cole, are best seen in his landscape and marine subjects, though such masterpieces as the engravings after Constable's "Hampstead Heath" and Cotman's "Fishing Boats off Yarmouth" may seem to negative this conclusion. Some of the difficulties to be surmounted are indicated in the note which Mr. Cole contributes to his engravings after Constable.

"I engraved the picture of the 'Hay Wain' in as bold a manner as I could command, because I wanted each line to print up as fat and full as possible, as I felt by this means I might arrive at something analogous to the rich and unctuous coloring characteristic of the original. Much that was in the original had, of course, to be sacrificed — all its surface, in fact, and a new surface substituted (which however, happens in all engraving). Whole legions of details are ruthlessly swept away, and characteristic lines and stipples sought out or invented to supply their places. Thus, for instance, the foreground of the 'Hay Wain' is composed of pebbles and stones; but in the small reduction of the engraving these came down so minute it would have necessitated such microscopic work that printing would have been impossible, and the larger fact of the vigor of effect and color could not have been secured. So it was throughout the picture. And thus it is with all art: sacrifice is the rule. Constable perceived this, and did not therefore paint the skin but the spirit of nature."

It is not alone for Mr. Cole's engravings that this volume of "Old English Masters" is noteworthy. The notes on his work that the engraver contributes are of great value, and Professor Van Dyke's essays on the several painters represented are charming in their lucidity, and strikingly just in their appreciations and criticisms. In fact, whether the book be considered as a collection of superb engravings valuable either for their intrinsic merit as such or as representative of the best paintings by the best English artists from about 1750 to 1850, or as a review of English art during that period, it would be difficult to commend it more highly than it deserves. All worthy also is the enlightened encouragement which has made this noble series of engravings possible. If the art of wood engraving is to be kept out of the category of the things that were, it is to the publishers of Mr. Cole's work that most of the credit belongs. FREDERICK W. GOOKIN.

A NEW HISTORY OF THE AMERICAN PEOPLE.*

President Woodrow Wilson's "History of the American People" is in many ways like an expanded and illustrated five-volume edition of Professor Goldwin Smith's "The United States." Such a statement refers, of course, in no particular to subject matter, but rather to method of treatment; the author's plan, apparently, having been not to enter into details regarding the occurrences in the western world between 1492 and 1900, discussing each one in chronological sequence, but rather to attempt

* A HISTORY OF THE AMERICAN PEOPLE. By Woodrow Wilson. In five volumes. Illustrated. New York: Harper & Brothers.

to give a correct interpretation of important events, to give a judicial estimate of the relative value of particular topics, to declare the real influence of leaders of life, considering the four centuries as a part of the world's history.

If such a purpose on the part of the author be fairly assumed — there is no preface indicating any plan and the volumes must speak for themselves — then it is safe to say that this History will be much better appreciated by those who have read widely about American men and measures, who are more or less familiar with details, and therefore are better equipped to enjoy a philosophical analysis and review, than by those who will turn to it for first information about America. In other words one can not help feeling that the reader who is unacquainted with the details of wars and presidential administrations, party problems and personal prejudices, will find the History a disappointment, after the pleasure of examining the pictures is past.

By the former class, on the other hand, the five volumes will be studied with much satisfaction, giving as they do approved modern judgment of the great questions and great men of American origin, the scholarly character of the author lending weight to his carefully-worded sentences. The last portion, covering the years from 1865 to 1900, will not be accepted by every reader with the same grace accorded the earlier narration; but even sharp differences of opinion regarding estimates of measures and men of our own time, will not prevent general recognition of the success of the author's attempt to review the work of the four centuries in judicial language and lofty tone.

The most striking first impression from an examination of the work is that the illustrations are remarkable, both for variety and unvarying excellence. They embrace representative selections from almost every possible source. There are pictures of persons, contemporary prints, idealized scenes. There are facsimiles of documents and signatures, reproductions of the title-pages of famous books and pamphlets, or of rare campaign posters and tickets. There are views of the homes of many leaders, and pictures showing the progress of invention. There are excellent maps and interesting plans, all these making a great collection of nearly eight hundred illustrations, scattered unevenly throughout the volumes and combining to give powerful aid to the narration. Some of the pictures are far out of relationship to the immediate text, and two of them might well have been omitted, since the American people do not care to perpetuate the memory of features or names of those who assassinate presidents. It is unfortunate that the title "Cumberland Gap near Wheeling Virginia" should be used in one case (III, 241), an error closely associated with a statement (III, 245) that the national road was built through the Cumberland Gap to the Ohio, when long usage has attached that geographical designation to an opening in the mountains a good ways south of Wheeling and the course of the Cumberland road.

A second impression, and a strong one too, is that there is a lack of proportion in the History. There are five volumes, averaging three hundred and fifty pages, with 1689, 1781, 1829, 1865, and 1900 as terminal points. Of the eighteen hundred and forty-eight pages eight hundred and nineteen are taken up with the story of colonial times. One hundred and six pages (fifty-six of text and fifty of pictures) are used to describe the Revolutionary War; while the Civil War is passed in fifty-four pages, sixteen of these being given to illustrations. The Mexican War is finished in three pages. In the vista of years the operations of the Ku Klux Klan in Reconstruction times surely will not seem of commanding importance, and yet they are accorded three and a half pages, — the amount of text space taken to discuss the Jay Treaty of 1794, Burr's Conspiracy, Decatur's achievements in the Mediterranean, and the Missouri Compromise, all together. The Louisiana Purchase is described in fewer words than is Bryan's free silver campaign. The Trent affair, and the military movement culminating at Gettysburg in what has been called one of the world's decisive battles, are each given half a page, while the disturbance created by Sitting Bull commands as much space as these two together. And yet it must be said, that while the average reader will notice the scant treatment accorded certain events in their chronological sequence, the one who forgets details and seeks the philosophical analysis of history, the logical relationship of cause and effect, will find elsewhere in some chapter of summary review the points omitted in their natural order.

The earlier part of the narration seems most matured. There is a charm of style which is irresistible, the illustrations are very helpful, and it is doubtful whether there exists another so interesting account of the "swarming of the English" and the gradual approach of these

English to the Revolution of 1776. The later part discusses topics of our own times upon which the minds of men are yet divided. The four million eight hundred thousand voters who favored Mr. Blaine in 1884 will hardly be satisfied with the treatment accorded him as compared with that of the one who, although elected, was credited with but sixty-two thousand more of the popular vote. The almost constant condemnation of the Republican party of a whole generation, and the evident leaning toward the Democratic policies and leaders, notably Mr. Cleveland, will not be relished by others, even by those who will accept as probably correct the judgments on Reconstruction measures of the Republican radicals. It is extremely difficult to be absolutely unbiased upon those themes associated with the actions and motives of men now living; and yet whatever the reader's personal view may be, the pages devoted to later American history will be found extremely interesting and suggestive.

In all likelihood the chapters which deal with the Jacksonian period will be considered the best of all. The dominating presence of masterful men is felt, and one catches the spirit of the times from the flowing sentences whose graceful words paint speaking portraits. Something of the charm of the style is shown in this characterization of Daniel Webster:

> "Mr. Hayne's sentences rode high, upon rhetoric that sought often an adventurous flight; Mr. Webster used words as if he meant only to clarify and strengthen the thoughts he touched and cared nothing for cadence or ornament. And yet he spread them in ranks so fair that they caught and held the eye like a pageant. Beauty came upon them as they moved as if out of the mere passion of the thought rather than by the design of the orator. And he himself gave to the eye, as he stood, in his own person the same image of clean-cut strength, beautiful only by reason of its perfect action, so square was he, massive, and indomitable, and with a head and face whose mass, whose calm breadth above the deep-set slumbrous eyes, seemed the fittest possible throne for the powers he displayed."

But the beauty of the imagery does not give strength to the account of the Jacksonian era; it is rather the apparent justness of the judgments. Taking a dozen topics of the middle period and examining the treatment of each, the reader feels that the decision of history in the light of modern criticism is here rightly recorded. The story of the reign of King Andrew is splendidly told; the difference between the democracy of Jefferson and that of Jackson is clearly set forth; the certain catastrophe is strikingly described; and the survivals of the wreck are plainly marked for permanent mementoes of a personal regime. If only Jackson had been scored unmercifully for the results of his career, the account would be perfect, but even now one seems to hesitate to blame him for actions which in any other man would lead to severest criticism.

Many other portions of the History might be mentioned in particular, — Jackson's view of the court, his view of the constitution, the explanation of his attitude toward South Carolina, the discussion of the effect of slavery upon the South, the splendid chapter reviewing the Southern Confederacy, — but enough has been said. Here are five volumes by a clear-headed student of American affairs which are suggestive and interesting, filled with striking sentences, and convincing in their thoughtful declarations. They make a notable addition to that variety of the literature of American history already rich in the contributions of writers like McMaster and Fiske and Rhodes.

FRANCIS WAYLAND SHEPARDSON.

THE LATEST CRITIC OF BROWNING'S POETRY.*

Browning has been the chosen theme of literary critics for more than a decade, and already a bibliography upon the subject covers scores of pages. No volume has presented a more comprehensive or more exhaustive study of the poet and artist than the recent series of essays by Mr. Stopford A. Brooke, published in their totality as "The Poetry of Robert Browning." Uniform in binding and form with Mr. Brooke's earlier volume on "Tennyson, his Art and Relation to Modern Life," this later analytic study contains many comparative illustrations from the methods and works of the two great Victorian poets. In the opening chapter of fifty pages, the salient resemblances and diverse traits of Tennyson and Browning are carefully summarized. If one finds here, in the main, reiteration of former scattered comparisons, tribute is merited for the potent emphasis of similitude and difference. With logical force, Mr. Brooke has outlined the growth of criticism, of analytic method, of impressionist effects, of historical and religious research, — factors largely responsible for the wide-spread study of Browning's poetry after years of neglect. Within his

* THE POETRY OF ROBERT BROWNING. By Stopford A. Brooke, M.A. With portrait. New York: Thomas Y. Crowell & Co.

strange, intense poems, Mr. Brooke finds mirrored the discords and the eventual harmony of latter-day intellectualism.

"These complex and intercleaving conditions of thought and passion into which society had grown Browning represented from almost the beginning of his work. When society became conscious of them — there it found him. And, amazed, it said, 'Here is a man who forty years ago lived in the midst of our present life and wrote about it.' They saw the wild, loud complexity of their world expressed in his verse; and yet more dimly conscious, to their consolation, that he was aware of a central peace where the noise was quieted and the tangle unravelled."

Ascribing to Tennyson the greater laudation as pure artist, because of his simpler human sentiments and his more pellucid form, Browning represents to the critic that broad, non-partisan vision, both in background and motive, which appeals to modern thought. With detailed analysis and illustration Mr. Brooke considers the chronological development of Browning's essential qualities as poet. His "Treatment of Nature" is contrasted with the imaginative methods of Tennyson, Wordsworth, and Byron. Three periods characterize his relation to Nature as poetic material, — the earlier works wherein Nature and humanity were interwoven; the poems following "The Ring and the Book," where absorption in human problems largely eliminated Nature-communion; and the later partial return to primal inspiration from the correlated love for Nature and mankind, as in the swan-song, "Asolando."

Browning's "Theory of Human Life" follows as sequence from the earlier chapters. From "Pauline" and "Paracelsus" to "Abt Vogler" and "Pisgah-Sights" are embodied the same dauntless creed: life is for service; limitations and failures are only gradations in attainment; aspiration is divine.

"And what is that I hunger for but God?"

"Sordello" is considered, its obscurity conceded, its motive and analogies studied. A chapter of luminous analysis is devoted to "The Ring and the Book," which is allotted "the central place in Browning's development as a poet." In a general survey of the dramas, both as intellectual masterpieces and dramaturgic failures, from "Strafford" to "Colombe's Birthday," the critic is just in estimate and comparison. Tennyson, no less than Browning, aspired and failed in this phase of art. "Neither Tennyson nor Browning had dramatic genius, — that is, the power to conceive, build, coördinate, and finish a drama. But they thought they had, and we must pardon them for trying their hand."

The poems of Browning which treat of love are divided into personal, — those sacred to the memory of his wife, like "One Word More" and "Prospice," — and impersonal, exampled in "Love among the Ruins," "Confessions," and their associates. Despite the subtle and complex soul-problems in Browning's most typical work, Mr. Brooke has culled passages of simple, tender emotions, of joyance, sportiveness, pity, of romantic passions as well as the more intense impulses of lust, hatred, and revenge. Browning's women form a vivid gallery of varied personalities. The chapters entitled "Womanhood in Browning" abound in keen, strong characterizations. In the author's judgment, — "Among the women whom Browning made, Balaustion is the crown. So vivid is her presentation that she seems with us in our daily life. And she also fills the historical imagination." This exaltation of Balaustion above Pompilia, Colombe, and Guendolen, the wonted heroines of Browning's poetry, is earnestly argued in the critic's idealizing insight and his delight in her Grecian womanhood. Preserving to the end the chronological method of examination, the later chapters survey Browning's last poems, his firm grasp on the noblest ideals of life, his broad, unbiassed trend. If there are occasional lapses in form, and an excess of minor illustration, the concluding summary of Browning's traits as a poet cannot be surpassed in insight and vigor.

"Creative and therefore joyful, receptive and therefore thoughtful, at one with humanity and therefore loving; aspiring to God and believing in God, and therefore steeped to the tips in radiant Hope; at one with the past, passionate with the present, and possessing by faith an endless and glorious future, — this was a life lived on the top of the wave, and moving with its motion from youth to manhood, from manhood to old age."

ANNIE RUSSELL MARBLE.

WHEN the first volume of the revised edition of "Chambers's Cyclopædia of English Literature" (Lippincott) was published we reviewed the work at some length. The second volume is now at hand, and covers, roughly speaking, the eighteenth century. We say roughly, because the volume begins with Locke, Newton, the Burnets, and others whom we commonly think of as writers of the seventeenth century, and includes at the other end a number of people who lived and worked on into the thirties and forties of the nineteenth century. The general introduction to the volume is the work of Mr. Austin Dobson, and there are special essays in considerable number by Messrs. Saintsbury, Patrick, Douglas, and Wallace. The work occupies over eight hundred double-columned pages.

Holiday Publications.

I.

That the life of Madame de Pompadour was worth writing may be a question, but that Mr. H. Noel Williams has written it exceedingly well is indisputably a fact. Likewise he has almost silenced criticism upon his choice of a subject by showing that, if Madame de Pompadour was the mistress of Louis XV., she was also mistress of France, quite as clever as she was beautiful, ambitious for many things besides the smiles of her royal lover, and at her worst excusable as the pitiful result of a debauched and degrading environment. The book opens with an account of the scandalous plot of Louis' courtiers to enliven the dully virtuous life of the puppet king by implanting in him a taste for wine, cards, and *mésalliances*. Then follow, by way of introduction to the account of Madame de Pompadour's own brilliant career, short sketches of the troubled reigns of the frivolous court beauties who preceded her. But it was no *grande dame* who was to hold the destinies of France and Europe in the hollow of her hand; instead a *petite bourgeoise* with a loud-voiced, drunken father, and a shameless mother who, when Antoinette was nine years old, informed her that she was too pretty to be wasted on anyone but a king. Madame de Pompadour once described her life as "like that of a Christian, a perpetual combat." The obstacles to her becoming the king's favorite seemed well nigh insurmountable, but her wit and beauty triumphed over them. Then, from the day of her installation at Versailles until her death, it was war unending with "ambitious ministers, envious women, and scheming Jesuits"; and all the while, if she would hold her place in the fickle heart of the king, she must "remain fresh, beautiful, and light-hearted, as if she had not a care in the world beyond the shape of a coiffure or the fit of a gown." Madame de Pompadour, however, aspired to much more than a suite at Versailles. She wished to be, and she was, a great political power. "She made and unmade ministers, she selected ambassadors, she appointed generals, she conferred pensions and places." "It is to Madame de Pompadour that we owe everything," said Kaunitz, the Austrian envoy, referring to the alliance with Maria Theresa; and as the Austrian alliance meant France's entry into the Seven Years' War, the responsibility for all its ruinous disasters is, at least indirectly, to be charged to her account. But outside of politics her influence upon public affairs was undoubtedly beneficent. France rests her debtor for the porcelain manufactory at Sèvres and in large measure for the Ecole Militaire, while French artists and men of letters found in her a generous and discriminating patron. It is this generally ignored phase of Madame de Pompadour's character and career that Mr. Williams wishes to bring into due prominence in his account of her life. He has sought neither to excuse nor to condemn, but merely to present her life in unbiassed portrayal, making up his record from contemporary sources as many and as diverse as possible. Madame de Pompadour is always the central figure of the chronicle, but Louis and his ministers, the queen, Maria Theresa, Frederick of Prussia, and a host of others, stand out vividly from the background. Mechanically, the volume is one of the most beautiful of the season, being printed on the best of paper, with wide margins, and illustrated with sixteen superb photogravures from portraits of the royal family, the Pompadour herself, her allies, and her rivals. (Imported by Scribner.)

"Every part of Scotland is Scott-land" says Mr. W. S. Crockett in his preface to "The Scott Country" (Macmillan); but he adds that the Border — the vale of the Tweed — is *par excellence* the homeland of "the Mighty Minstrel." To show that the Border made Scott what he was, as truly as Scott made the romance of the Border a power in literature, — to weave the legend of the one into the life of him who interpreted that legend in his own matchless fashion and who loved the Border scenery only less than he did its historic and poetic associations, — is the delightful task Mr. Crockett undertakes. Himself Border-born and bred, and a loving and thorough student of Scottish legend and literature, Mr. Crockett combines scholarly accuracy and attention to detail with vivid appreciation of Scott and the country that Scott loved. The lame child's visit to his grandfather's farm, the boy's school-life at Kelso, the sheriff's first Border home at Ashestiel, the Making of Abbotsford, Memories of Melrose and the Marmion country, — all these topics, and much besides, are dealt with comprehensively but not diffusely, and in such a way as to make the most of the geographical and biographical interests involved. "The Scott Country" contains one hundred and sixty-two illustrations, made from sketches and photographs, and picturing all sorts of places that the untravelled reader longs to see and the traveller loves to recall. It is a pity that the very attractive cover design, a pattern in Scotch thistles, should be spoiled by the strikingly inharmonious red background.

To true lovers of Scott and of literary biography, "The Scott Country" will serve merely as a delightful introduction to a holiday edition, in five volumes, of the classic Life of Scott by Lockhart. It is strange that this monumental biography, second only to Boswell's Johnson, while it has often been reprinted since its original publication in 1837, has never before been adequately edited. It has been the aim of the present publishers (Houghton, Mifflin & Co.) to fill in the "necessary silences" of the biographer, himself so nearly a contemporary of Sir Walter, from the material furnished by the memoirs, reminiscences, magazine articles, reviews, and prefatory sketches, which, particularly within the last twenty years, have added so much to our knowledge of Scott and of his friends and acquaintance. The editorial work of this edition has been done by Miss Susan M. Francis, whose intimate

knowledge of the Scott literature and painstaking use of its resources amply justify the confidence placed in her. The integrity of the original work is preserved by bracketing all the editorial notes and dating such of Lockhart's as were written for the 1839 and 1845 issues and for the condensation prepared by him in 1848. Constant use has been made of Mr. David Douglas's editions of Scott's journal and letters. Much of the annotation bears upon associates of Scott, well known to Lockhart's contemporaries, but now faded from public consciousness; and a sketch of Lockhart's life stands before his preface. Quite as noteworthy as the scholarly annotation are the excellence of the typography, the fitness of the plain green binding, and the beauty of the photogravures. One feels, also, that justice has at last been done to the serious intention and happy achievement of Lockhart. In these days of made-to-order biography, it is well to be reminded occasionally that the true biographer is born, not made, and that erudite industry over the records is a poor substitute for real acquaintance with the man portrayed. This very complete, scholarly, and beautifully embellished revision of a great model cannot but be warmly welcomed, especially by those seeking a gift-book of the more sterling and substantial sort that always finds acceptance with readers of taste and culture.

Among the wealth of new nature-studies, it is well that the forerunner of them all in this country, Thoreau's "Walden," is not forgotten. Messrs. Houghton, Mifflin & Co., who in 1897 issued a two-volume holiday edition of the work, this year offer practically the same book, with only such changes as were necessary to bring it into a single volume. Lovers of Thoreau will find it hard to resist the charm of this sumptuous edition. The book-making is perfect in every detail. The thirty photogravures, made from photographs and printed on Japanese vellum, are revelations of what softness and beauty can be secured by that process. Without following the lines of the text, they illustrate all phases of Thoreau's life, —his homes and haunts, his friends and himself. The best, perhaps, are a portrait of Alcott, one of Thoreau in 1855, a view of the old Marlborough road, and the Walden pictures. No brief notice can do the book justice; it is that rare thing, a wholly satisfactory edition of a favorite classic.

Those of Mr. Hamilton W. Mabie's readers who remember with pleasure the illustrated edition of "A Child of Nature," will now welcome "Under the Trees" (Dodd, Mead & Co.), with decorations by the same artist, Mr. Charles L. Hinton. Besides several full-page photogravures, there is a series of twelve border designs, colored in delicate green and repeated through the pages of the book. Mr. Hinton's conception of nature is Greek. Nymphs and satyrs wander through the meadows or rest by the brook-sides, shepherds pipe dreamily under the trees, and frisky little Bacchantes gather grapes for their banqueting. In this way has the artist chosen to emphasize Mr. Mabie's sense of the personality of nature, his quest for the mystic soul behind the gorgeous trappings, which is perhaps the key-note of his nature-study.

A nature book of an absolutely different type is Mr. William J. Long's "School of the Woods" (Ginn & Co.). Mr. Long's interest is not, like Mr. Mabie's, in the moving principle behind the outdoor world, nor in viewing nature as a reflection of himself; but in the wood and field-folk themselves, and in their lives as individuals. Mr. Long is probably our foremost animal psychologist; and his method and material are all his own. The make-up of his book suggests Mr. Seton-Thompson's work, and the quaint Indian names used for the animals a method of Rudyard Kipling. But these resemblances are superficial; Mr. Long enters the field with ideas and methods of his own. One novel suggestion running through most of the stories, and determining the title of the book, is that in animal as in human life education is the great controlling force. Instinct, Mr. Long says, is like heredity: without training it amounts to nothing; and he supports his theory by showing how, to a careful observer, "the summer wilderness is just one vast school-house," full of wild mothers teaching the secret of success in life to their little ones. Mr. Long is a keen observer, a clear expositor, and a delightful story-teller, certain to please both the children and their elders. The illustrations are by Mr. Charles Copeland, who has made, besides the full-page drawings, some two hundred marginal sketches, fascinating in themselves and aptly illustrative of the text. The book makes a real addition to animal lore and literature.

A new volume in the "British Artists Series" (Macmillan) is Lord Ronald Sutherland Gower's account of "Sir Joshua Reynolds, his Life and Art." Lord Gower's style is sometimes clumsy, but his intimate knowledge of his subject and his skilful choice of detail incline the reader to pardon an occasional lapse into obscurity. He appreciates Sir Joshua's towering humanity, as well as his matchless art; so that painter and layman alike can read his book with pleasure. To the biographical account are appended supplementary chapters upon Sir Joshua's writings, the engravers of his works, and important sales and exhibitions of his paintings. As is true of all the volumes of this series, a chief feature of this volume is its profuse and beautiful illustrations. These consist of reproductions of ninety of Sir Joshua's pictures, many of them having been photographed for the first time especially for Lord Gower's book. There are two especially beautiful plates in photogravure. It is a pity that the proof-reader should have failed to note so obvious an error as that on page 10.

From the same publishers (Macmillan) comes a second edition of Mr. Langton Douglas's "Fra Angelico," first issued in 1900. No apology is needed for the re-publication of what is at once so scholarly and authoritative a criticism and so pre-

eminent an example of good book-making. That Fra Angelico's familiar angels, — "celestial dolls, flat as paper, stuck fast to their gold frames," — are not only unworthy of the homage paid them, but are not even representative of Fra Angelico, who "was primarily an artist, an artist who happened to be a saint," is, in brief, Mr. Douglas's thesis. That his information is sound, his reasoning cogent, and his presentation striking and attractive, is proved by the demand for another edition of the monograph. With its many excellent reproductions of the painter's works, a complete index to his paintings and drawings, and a bibliography, it makes not only an attractive holiday book, but a really valuable addition to art criticism.

Another painter to be honored this season with a sumptuously illustrated volume is Jean François Millet. His life was partly written by his dear friend Alfred Sensier, after whose death it was completed and published in 1881. This book is now out of print. The only English translation was much abridged; and since it was made, more of Millet's letters and many interesting personal reminiscences of him have been published. In Mrs. Julia Cartwright's new "Life and Letters of Millet" (Macmillan) an effort has been made to utilize all previous resources, and thus to give to English readers a complete and interesting biography of the great peasant painter. Much of the story is told in Millet's own words, — in letters, or in recollections written for Sensier's use. The strong graphic style of his paintings also distinguishes Millet's writings; so that one feels the largely epistolary biography to be the right form here. The treatment is entirely narrative, with the smallest possible amount of art criticism. It is the spirit of the paintings, not their technique, that appeals to the author, — the humanity of the artist rather than his genius with the brush. His gallant up-hill fight against the rigid classicism that debased and narrowed the art of his time, his determination to starve rather than be known as a "painter of naked women," his masterly idealization of the prosaic theme of dull, grinding toil, — these are the things that seem to his biographer best worth considering; and so, no doubt, would Millet have looked at the matter. But while there is very little analysis of his art, the story of its evolution, from the graceful little pastels of nymphs and cherubs that would sell, to the unconventional peasants that would not, is told vividly and sympathetically. As biography, the book is successful in that it evolves a personality; as art history, its value is greatly enhanced by the frontispiece portrait and the nine reproductions in photogravure of Millet's works.

There is open to every biographer a choice between the subjective and the objective emphasis. The former may be nearer to "the thing-in-itself," and will inevitably be more intimate, more minute, and probably more exhaustive. But the objective presentation has also its value, showing briefly, accurately, and sympathetically, as it does in its best examples, the man among his fellows, as he appears to his friends and acquaintance, who have scant attention to bestow on him save only what the power of his personality and the measure of his achievements wrest from them. So, though Mr. Mackail's admirable biography of William Morris is perhaps the final word upon the personal life of its subject, there is a place also for Miss Elisabeth L. Cary's "William Morris, Poet, Craftsman, Socialist" (Putnam). This is the objective account of the artist, tracing in general outline, no less vivid because less detailed, his busy, many-sided career. The book is bound uniformly with the same author's previous volumes on Tennyson, Browning, and the Rossettis, and is profusely illustrated with photogravure portraits, and reproductions of wall paper and tapestry designs, of furniture and other products turned out by the firm of Morris & Co., and of Kelmscott types, press-marks, and specimen pages. Morris's various activities are treated in separate chapters, but the unity in the remarkable diversity of his interests is shown, and the steps in his development from craftsman to socialist made clear. Miss Cary's special fitness for the work she is doing lies in her ability to select from among masses of detail what will best evoke a personality for the general reader. She never loses her sense of proportion nor fails in easy manipulation of her materials. If she is least interesting when she writes of Morris the poet, perhaps that is only because poetry was Morris's least interesting mode of expression.

The thirty-two reproductions of American masterpieces contained in the new illustrated edition of Mr. Charles H. Caffin's "American Masters of Painting" (Doubleday) serve a two-fold purpose, showing pictorially what our art has achieved in its brief course and explicating Mr. Caffin's references for those of his readers who have no other means of checking his estimates. Apart from the vital interest of their subject matter, Mr. Caffin's essays are charming bits of criticism. His style is clear, concise, and direct, yet intensely suggestive, and packed with allusions that indicate real mastership of the subject. His "appreciations" are not impressionistic, but are firmly based upon keen analysis of the distinctive qualities of each painter; and these qualities in turn are accounted for as the joint product of the man and the artistic affinities he has found for himself in this country or, more often, abroad. These essays, thirteen in number, are the first adequate attempt to set forth the present standing of American art, as it has been lifted by such men as Inness, Whistler, Sargent, Abbey, Tryon, Winslow Homer, and La Farge. The last essay in the volume is in the nature of a retrospect, having for its subject Gilbert Stuart, the first of "American Masters of Painting."

In two volumes, prettily bound in blue and gold and boxed together, comes Miss Clara E. Laughlin's "Stories of Authors' Loves" (Lippincott). Interest in the love-affairs of literary men and women is undeniable, at least among feminine readers, and,

so Miss Laughlin thinks, quite legitimate. For have not they created our traditions and ideals of romance, and is not the desire natural which seeks to know how they realized these ideals? Is not a "hoarded happiness a talent in a napkin," and a failure a danger signal? So Miss Laughlin justifies herself, though it is doubtful if she needs any justification, since she is not exploiting new material but merely giving to the old a new emphasis. She tells her little romances pleasantly and sympathetically, extenuating rather than sitting in judgment, aiming for truth both to fact and spirit, making only rare lapses into anything approaching sentimentality. The materials treated are drawn from sources as diverse as the lives of Dante, Dickens, and Thoreau, of Keats, Hawthorne, and George Eliot. Each romance is so related as to call up much else in the author's career, and thus proportion is preserved. The portraits and views used as illustrations are well selected, and beautifully reproduced in photogravure and duogravure.

Ten years ago, when Miss Alice M. Bacon brought out her book on "Japanese Girls and Women," she touched upon a phase of life in the land of the chrysanthemum that had been wholly neglected by previous writers. So thoroughly did she do her work that it has since stood almost without a rival; and the new illustrated edition of the book (Houghton), revised to fit the changed conditions of to-day, needs no justification. The principal change in the text is the addition of two chapters, one upon household customs, the other a survey and analysis of the astonishing progress made by the Japanese women within the last ten years. But in every chapter there are revisions and additions, chronicling such matters as the coming of the baby carriage, the decline of the etiquette lesson in the interest of higher education — including gymnastics, — and the literary club, the opening to women of all sorts of new occupations, and their elevation by means of legislation and in public opinion; hinting, in short, at the rapid modernizing and Westernizing of feminine Japan. The illustrations made for this edition by Keishu Takenouchi, one of the foremost illustrators of Japan, and including outline drawings and colored plates, are altogether charming. Being also, as Miss Bacon assures us, absolutely true to the facts, they serve to add vividness and reality to the text. The dainty Japanese cover design lends a finishing touch to a very attractive book.

"The American Diary of a Japanese Girl" (Frederick A. Stokes Co.) is an amusing account, in journal form, of its author's six months' visit to "Amerikey," under the chaperonage of an indulgent uncle. The work is sufficiently extravagant, and at the same time sufficiently clever, to be either an excellent American forgery or a genuine experience. In either case it is interesting. The author, who styles herself "Miss Morning Glory," spent most of her time in California, paying but a flying visit to Chicago, which she stigmatizes as the smoky "City of Man," and barely reached New York when she decided to court further novelty by masking for a month as a house-servant. At this point her journal abruptly closes with the promise of a later installment entitled "The Diary of a Parlour Maid." An odd mixture of *naïveté* and affectation, of vanity and sentimentality, of sprightly satire and quiet humor, makes up the book. It is daintily illustrated by a Japanese artist — or at least an artist with a Japanese name, — who has drawn "Miss Morning Glory" in all sorts of novel and interesting situations. The cover, with its Japanese design and its edging of yellow straw, is striking and appropriate.

One of the most delightful holiday books of a season or two ago was the edition of Mr. Kenneth Grahame's "The Golden Age," with illustrations by Mr. Maxfield Parrish. A happier combination of author and illustrator could hardly have been hit upon, and Mr. Grahame's classic sketches of child-life took a new interest through Mr. Parrish's imaginative interpretations. Even more delightful is the companion volume now issued containing the same author's "Dream Days" (John Lane). Here Mr. Parrish's drawings are reproduced in photogravure, instead of the half-tone process used in the earlier book, and as a result we are able to view the artist's work very nearly as it appears in the original, with all its minute refinement of detail and delicate contrasts of light and shade. In addition to the ten photogravures in the text, Mr. Parrish has also drawn, in his own inimitable way, the title-page, cover-design, tail-pieces, and end-papers for the book. It is hardly necessary to speak here of Mr. Grahame's text. His two books hold a place apart in the literature of childhood, and we can well envy the reader who has yet to make their acquaintance.

Goldsmith's "The Deserted Village" has been brought out by Messrs. Harper & Brothers in a sumptuous holiday edition, with an introduction by Mr. Austin Dobson, followed by Goldsmith's own quaint dedication to Sir Joshua Reynolds, and more than thirty full-page illustrations by Mr. Edwin A. Abbey. Mr. Dobson's introduction is a delicate and sympathetic analysis of the real and ideal elements in the poem, and is written in his happiest critical vein. Mr. Abbey's drawings, which are of course the feature of the edition, are imaginative, picturesque, and charming in themselves, like all his illustrative work, and really interpretative of the text. They are filled with the same quiet beauty and pathos, are lighted by the same stray gleams of humor, and marked by the same spirit of bygone days and rural scenes, that give "The Deserted Village" its peculiar flavor.

The stories of about fifty "Historic Houses of New Jersey" are interestingly related by Mr. W. Jay Mills in a handsome volume published by the J. B. Lippincott Co. This is a book that enthusiastic Colonial Dames and Sons and Daughters of the Revolution will gloat over, particularly if they be also sons and daughters of New Jersey. Not

that the interest of the sketches is limited and local, for the landmarks of New Jersey are the landmarks of the nation. History, family tradition, anecdote, gossip, letters, and local records, have all been ransacked to call up the brilliant past of the little state and make it live before the reader. Every effort has been put forth to secure accuracy and completeness, as well as vividness, in this new field of research; and the result is a series of brief, clear, and very significant accounts of the historic associations and famous inhabitants of a few of New Jersey's old homes. About twenty photogravures from drawings, photographs, and rare old prints, add materially to the interest of the book.

Mrs. Sarah K. Bolton's brief biographical sketches of "Famous Artists" (Crowell), first published in 1890, is now re-issued in holiday form, with a portrait of each painter and four or five examples of his work. The author's point of view is neither scientific nor critical. She aims merely to relate in compact form the main events of each artist's life in such a way as to emphasize his lofty purpose and noble achievements. Industry, resolution, ambition, enthusiasm, fidelity in all the relations of life, are brought forward in each biography as the means by which poverty, jealous compeers, and unreasonable patrons were vanquished and success attained. The artists discussed are Michael Angelo, Da Vinci, Raphael, Titian, Murillo, Rubens, Rembrandt, Reynolds, Landseer, and Turner.

Similar in scope to the foregoing book, and published by the same firm, is the two-volume work on "Famous Composers," by Mr. Nathan H. Dole. Like Mrs. Bolton's book, also, this work was first issued about ten years ago. The present edition is beautifully bound and contains a portrait of each composer considered in the text, together with numerous other full-page illustrations. The biographical sketches, twenty in number, are complete, accurate, and entertaining. Though they will of course be found of greatest interest by music-lovers, they are also adapted to the comprehension of the mere layman who wishes to know at least the main facts in the lives of the world's great musicians. The list of composers considered extends from Palestrina to Wagner.

Max Müller's charming and popular old-world idyl called "Memories" is given an artistic setting in the holiday edition issued this year by Messrs. A. C. McClurg & Co. Besides a decorated initial at the beginning of each chapter, there are eight full-page illustrations from charcoal drawings by Miss Blanche Ostertag. These combine with the wide margins, beautiful typography, and unique cover design, to make a book both quaint and dainty, as befits the classic little romance. The translation, which first appeared in 1888, is the work of Mr. George P. Upton. He has caught quite as well as Miss Ostertag the quiet, contemplative spirit of this "prose poem" and the graceful simplicity of its language, which his English faithfully reproduces. Interesting as showing an unexpected phase of Max Müller's many-sided activity, illustrating, too, in its style, the canon of unacademic simplicity which he never tired of preaching to his pedantic countrymen, but charming above all for its delicacy of sentiment, "Memories" in its present artistic form will appeal to many holiday buyers.

Miss Esther Singleton, whose compilations are valued by a large circle of readers, has this year edited and arranged two more volumes, "London" and "Famous Paintings" (Dodd, Mead & Co.). The latter continues the work begun in "Great Paintings Described by Great Writers." As before, Miss Singleton has been careful to select only recognized masterpieces, and to choose as commentators competent and interesting critics who know how to interpret a picture broadly, so as to make it speak for the artist's whole work. As a guidebook or a foundation for art-study at home, this work will be found interesting and valuable. The volume on London is much on the plan of the previous one on Paris, except that the selections, instead of dealing with special monuments, oftener record general impressions made by various parts of the great city. The subject is limited by the exclusion of articles on London of the past. The picturesqueness of the city, its immensity, the distinctive characteristics of the several districts, the churches, clubs, and theatres, various types of Londoners, and the charm of the London fog, are a few of the chief topics treated in charming essays by such writers as Dickens, G. W. Steevens, Gautier, Sir Walter Besant, and others. Both of Miss Singleton's books are profusely and beautifully illustrated.

In the two handsome volumes entitled "French Cathedrals and Chateaux" (Knight & Millet), Miss Clara Crawford Perkins combines a simple account of the development of architectural styles in France with a guide to the great monuments of French architecture. About a third of the first volume is occupied with a general treatment of the growth of the Gothic style, — including chapters on glass-staining, the art of tracery, and the sculpture employed as accessory decoration, — and with historical outlines and tables. These last are intended for use in connection with the numerous references to names and events in the chapters that follow. Descriptions of some of the great French cathedrals, with attention to their historical associations as well as to the artistic qualities of each, make up the remainder of Volume I. Volume II. begins with an explanatory chapter on Renaissance architecture, and, since that type found its best expression in secular and domestic buildings, goes on to describe some of the more notable palaces and chateaux. Sixty-two half-tone engravings add clearness and attractiveness to the descriptive portions of the text. The plan of the work will commend itself to amateur students of architecture, who know how few manuals of architecture there are, at once simple, comprehensive, and trust-

worthy; while travellers, dissatisfied with mere unrelated legends and isolated descriptions, will be glad to find so good a book for study and so pleasant a companion for their sight-seeing and their personal observations of the many interesting things described in Miss Perkins's expository chapters.

Mr. John Kelman's "The Holy Land" (Macmillan) is a new evidence of the ever-increasing interest in Palestine and its history. To be able to vivify the meagre Gospel narrative of Christ's life, to paint in the "local color" and so impart the note of reality, the tang of a genuine experience to the apostolic story, is a vital need of modern Christianity, and one which few of us can journey to Palestine to satisfy. Among the voluminous literature intended to serve as a substitute for such a pilgrimage the distinction of the present volume lies in the extraordinary beauty of its colored plates, and in the excellent arrangement, interesting detail, and completeness of the text. Mr. Kelman arranges his impressions of Palestine under three divisions. Part I., "The Land," is of course largely descriptive. Its opening chapter, upon the color of the country, is particularly happy as serving to introduce Mr. Fulleylove's paintings, the most conspicuous feature of which is perhaps their exquisite coloring. Part II., "The Invaders," deals with the traces, material and spiritual, left upon Palestine by Israelitish, Roman, Christian, and Moslem occupations. Part III., entitled "The Spirit of Syria," sets forth Mr. Kelman's impressions of the spectre-haunted hopelessness, the paralyzing superstition, and the stolid indifference to disease and filth that characterize modern Palestine. The book closes with the suggestion that not in the Zionist movement but in the advance of Western ideals and in the Christian missions is there hope of a resurrection for the Holy Land. Mr. Kelman is a careful observer and a lucid and often brilliant writer; so that his work is quite worthy of being made the basis for Mr. Fulleylove's splendid paintings. Altogether "The Holy Land" is one of the most attractive of the season's publications.

Pleasant records of strolls "Along French Byways," "Among English Hedgerows," and through "The Isle of the Shamrock," have earned for Mr. Clifton Johnson a reputation as a delightful *raconteur* and an expert photographer. His latest book, "New England and Its Neighbors" (Macmillan), is similar in form, and in its emphasis upon the rural aspects of the community's life, to the volumes that precede it. Many of the sketches have been published before as magazine articles. Some have an historic or literary interest — as, for example, the chapters entitled "Midwinter in Valley Forge" and "The Home of Fenimore Cooper." But this is incidental; the book is primarily a study of farm-life among the Yankees and their New York neighbors, as such chapter-titles as "Down in Maine," "The Autumn Cattle Show," and "Life on a Green Mountain Top" will suggest. From Mr. Johnson's preface we learn that this volume is to be the first in an American series of works dealing with some of the distinctive and picturesque phases of our native country life. The book is abundantly illustrated from the author's own photographs.

The descriptive element, incidental but of uncommon interest, in Miss Ellen Glasgow's "Voice of the People," is emphasized in the new illustrated edition issued by Messrs. Doubleday, Page & Co. A series of twenty-four pictures, from photographs taken especially for this book, portray the sleepy old town of Kingsborough, where the action of the story begins and ends, and Richmond, where Nicholas Burr, its hero, spent his tragically ended term as governor. "The Voice of the People" is one of the few recent novels likely to have a lasting interest; and this edition, with its added suggestions of local color and out-door charm, and its unusually artistic cover, bright with the flame of the Virginia creeper, is a well-merited tribute to the strong and serious work of the author.

Out of Book I. of "Ben Hur," which, it will be remembered, tells the story of the Christ-child's birth, Messrs. Harper & Brothers have made a beautiful little holiday volume. The illustrations are brown toned plates from paintings by Murillo, Raphael, Knaus, and Barabino; and there are, besides, tinted marginal drawings illustrating the text. General Wallace's special preface is very interesting, telling the story of the inception of "Ben Hur," which, it seems, grew out of a chance conversation with the late Robert G. Ingersoll. Long before, however, the author's interest in the Wise Men of the East had led to the writing of a brochure upon their journey to Bethlehem; and this old manuscript, hitherto unpublished, was brought forth to make the beginning of the longer story. But the independent unity of the birth narrative was not sacrificed, and it made possible the independent publication, in 1899, of the original brochure. The present richly illustrated edition, however, is the one that General Wallace looked forward to when he first recognized the literary possibilities of this most mystically beautiful of all the legends that cluster about the first Christmas day.

From Messrs. Thomas Nelson & Sons come three volumes recently added to the "New Century Library." They comprise "The Complete Poetical Works of Robert Burns," "The Poetical Works of Alfred Tennyson" (containing the poems written between 1830 and 1859), and "The Life and Adventures of Don Quixote." The little volumes, four by six inches in size and none of them an inch thick, are printed in large type on the thinnest of India paper, and daintily yet durably bound in cloth or limp leather. Each volume contains a frontispiece portrait, and the edition of Burns includes an "appreciation" of the poet by Lord Rosebery. For a holiday gift-book of moderate price, combining solid worth of contents with beauty of outward form, nothing better could be found than any one of these dainty pocket volumes.

Since the intimate disclosures of the Browning

Letters of 1846, tending as they did to renew biographic interest in the poet-lovers, the lyrics of both writers seem fraught with a deeper and more human charm. In particular do Mrs. Browning's "Sonnets from the Portuguese" — the poetically restrained portrayal of the passion that floods unmeasured through the letters — compel fresh notice of their exalted tenderness of feeling and their perfection of form. But while the sonnets themselves offer ample justification for a new edition, the distinctive feature of the dainty book just issued by Messrs. G. P. Putnam's Sons is the series of exquisitely-colored illustrations, including borders and full-page drawings, by Miss Margaret Armstrong. The color-printing is particularly good, and the whole book is in keeping with the delicate spirit of the poetry.

Miss Marie Corelli sends to her American friends and readers through Messrs. Dodd, Mead & Co. "A Christmas Greeting," in the form of the old-time "annual" or gift-book, whose mission, like that of the Christmas card, was to convey the compliments of the season, and whose appropriate resting-place was rather the parlor table than the library shelf. Perhaps Miss Corelli deplores the new connotation that the term "Holiday book" is rapidly acquiring, and thinks we have not yet fully emphasized the meaning of Christmas and of the New Year. Or, possibly, in preparing her "Christmas Greeting" she meant merely to utilize the odds and ends of material on her writing table, and incidentally to show how versatile she could be when she chose. In this last attempt she has certainly succeeded. Essays, sketches, stories (including some for children), poems, and even a piece of music, are included in the contents of the volume, — a remarkable variety, certainly, to come with apparent ease from one pen. All the subject-matter has a Christmas flavor, but many of the distinctive ideas for which Miss Corelli stands are touched upon in the sketches. Much of the verse is patriotic, and several articles deal with current affairs in England.

Three volumes have been added this year to the dainty little "Thumb-Nail Series" (Century Co.): "The Rivals," with an introduction from Mr. Jefferson's Autobiography; "In Memoriam," with Mr. Stedman's criticism from the "Victorian Poets" as a preface; and the "Thoughts" of Pascal, translated and edited by Mr. Benjamin E. Smith. The embossed leather covers are wrought in beautiful symbolic designs, and the little classics as a whole are notable examples of suitable and delightful book-making.

The last completed story of the late Paul Leicester Ford, "Wanted — A Chaperon," has been brought out in dainty holiday dress by Messrs. Dodd, Mead & Co. It is a clever little narrative, in much the same style as "Wanted — A Matchmaker," and, like the other story, it has been illustrated in color by Mr. Christy and embellished with flower-borders by Miss Margaret Armstrong, who also drew the unique cover design. It is one of the prettiest of the smaller holiday books of the season.

To the "Ariel Booklets," Messrs. G. P. Putnam's Sons' series of diminutive classics, Dickens's "Christmas Carol" is the most recent addition. There are now fifty-seven volumes to be had in this pretty series, with their neat printing and limp red leather covers. "A Christmas Carol" is profusely illustrated by Mr. Frederick Simpson Coburn, and, like all the issues of the series, is one of the daintiest of unpretentious gift-books.

"The Mishaps of an Automobilist" (Stokes Co.) is a book of comic drawings, in black-and-white and in colors, by Mr. DeWitt Clinton Falls, with explanatory verses by Mr. Montrose J. Moses. Here the amateur *chauffeur* will find the tragic accidents that beset his mad career all drawn to the life, in most diverting fashion. The pictures are clever and amusing; some of the verses have a touch of real humor; the green burlap cover is unique and attractive; and the book as a whole is calculated to provide the automobile enthusiast, his friends, and even his enemies, with entertainment for a dull half-hour.

Books for the Young.

I.

Again this year there must be entered a general protest against the lack of original literary quality in the books designed for the reading of those whose years are not yet ripe. To a peculiar degree these volumes justify the dictum of the late Walter Bagehot, to the effect that the writers of the day are of two classes: those who know how to write, but have nothing to say; and those who have something to say, but do not know how to write. As a partial offset, it must be said that there have never been so many books published with a real claim to physical beauty. Few children's books now go forth without illustrations; indeed, those with pictures in color are growing as common as were those with any sort of decoration a generation ago. In print and binding, also, and in general tastefulness of design, many of the juveniles of the season deserve high praise. Again this year there is noticeable a decrease over the last few years in the number of children's books dealing with war and bloodshed, even stories of the army and navy having to do with those necessary evils in times of peace rather than those of actual combat. Books of adventure show a slight increase in number; those of travel in strange lands, a slight decrease, so far as the two can be differentiated. There are more books of jingles, and seemingly more for the very young. There is noticeable, too, an increasing specialization in books addressed to those of various ages; — where books were broadly addressed to children as a whole not so long ago, they are now designed for children within more definite limits as to age. And there is a marked increase — surely a sign of the times — in the number of writers who appeal to girls alone, from the nursery to young womanhood. Among these are several which trace a girl's career through continuous years, a manner quite unknown among the books for boys. The lack of liter-

erary merit which we have noted leads us to give the place of honor in our list to a group of books that are rewritings or compilations, or attractive new editions, rather than to the original compositions of the year.

Old favorites in new form.

Children, as well as their elders, have for some time been accustomed to look each year for a book of fairy stories from Mr. Andrew Lang. These volumes, it will be remembered, have been designated by some color or shade of binding, from which they have taken their name; so that we have had one year a "Red Fairy Book," the next a "Blue Fairy Book," and so on. Whether it is that the tints have run out, or the supply of fairy stories, or both, this year Mr. Lang has given us "The Book of Romance" (Longmans), which contains a number of the legends of the Knights of the Round Table, and one or two from the Sagas of the North. These are re-told in Mr. Lang's attractive manner, and the volume is illustrated in color and in black-and-white by Mr. H. J. Ford. — A worthy companion to this is the Rev. A. J. Church's "Stories of Charlemagne and the Twelve Peers of France, from the Old Romances" (Macmillan). Here all the illustrations are in color, from the hand of Mr. George Morrow; while the text does for the *chansons de geste* what Mr. Lang has done for Sir Thomas Malory.— Third in the group is another of Mr. Walter Jerrold's volumes of the "Annals of Fairyland" (Macmillan), specifically termed "The Reign of King Oberon." In the face of the title, most of the contents are taken from the folk-lore tales of the Brothers Grimm; but they lose nothing in re-telling. Mr. Charles Robinson has made the pictures, in black-and-white with the exception of the frontispiece, which is in color; and he is to be credited also with the cover design, also in color, and really beautiful.—At last an edition of the most popular and the greatest of all books has been prepared especially for the use of younger folk, and it is quite likely that an apology is due for not placing at the head of this paragraph a mention of "The Bible for Children" (Century Co.), which has been edited by Mrs. Joseph B. Gilder (curiously enough, her name is omitted from the title-page, which gives notice only of the introduction by the Right Rev. Henry C. Potter and the preface by the Rev. Francis Brown). The version of King James has been used, everything which would lead an inquisitive child to ask untoward questions omitted, and the narrative pieced together in a skilful manner to make a fairly continuous story. Both the Old and New Testaments have been drawn on, but not the books known to Protestants as Apocryphal, though these would have done much toward filling the gap between Jonah and the Annunciation. Twenty-four reproductions from the old masters serve as illustrations, and the entire volume, a fine quarto, is handsomely rubricated. Such a work, so performed, has long been much desired.—Mr. Peter Newell's "Alice in Wonderland" of last year is now followed by his pictured edition of "Through the Looking Glass" (Harper). A portrait of Mr. Newell serves for frontispiece, and it is a pleasure to record the fact that for once the genial face of the artist does not in any way belie his work. This is all the better because this work continually suggests the time-honored pictures of Sir John Tenniel in the same behalf, with changes which the younger folk, unquestionably the best judges, will decide are for the better.— New editions of Miss Alcott's "An Old-Fashioned Girl" and "Little Women" have been made (Little, Brown & Co.), the former illustrated by Miss Jessie Willcox Smith, and the latter by Mrs. Alice Barber Stephens. Here again there will be some regret among the elders at losing the quaint Teutonic outline sketches which decorated these books for so many years; but sound artistic judgment must favor the more modern treatment, which will commend these favorite books to new readers as well as old.— Mr. William Wallace Denslow has made a series of designs for Clement C. Moore's "The Night before Christmas" (Dillingham), every page in multicolor and the text lettered in. By shaving the upper lip of the good St. Nicholas, Mr. Denslow has made him as American as if he had taken out naturalization papers, and droll beyond easy description. It is a pleasure to record the steady advance in the delineation of children on the part of this conscientious and ingenious artist.

History in pleasant guise.

Quite as much care for the verities has gone into the making of Miss Beulah Marie Dix's children's story, "A Little Captive Lad" (Macmillan), as into her historical romances. The period is that of the expelled Stuarts, the small hero a devout royalist in exile under the care of an impecunious cavalier. His uncle brings him back to England, and the rest of the book is concerned with the child's coming to a realization of the identity of his real friends. It is a good story. — Mrs. Harriet T. Comstock has taken equal pains with "Tower or Throne, a Romance of the Girlhood of Elizabeth" (Little, Brown & Co), in which she follows the checquered career of that great princess during her troubled early life. The book gives an excellent picture of the little scion of royalty who once wished herself a milkmaid. — Where the previous book stopped with the accession to the throne, Miss Eva March Tappan, Ph.D., takes the Queen on to the close of her life, in her romance, "In the Days of Queen Elizabeth" (Lee & Shepard). Herself an accomplished student of history, Miss Tappan has performed a real service in this, the third volume of the "Makers of England" series. — "Mayken, an Historical Story of Holland for Children" (McClurg) is by Mrs. Jessie Anderson Chase, with illustrations by Mr. Troy Kinney and Mrs. Margaret West Kinney. It deals with a cheerful little girl in the dark days of the Spanish subjugation of that courageous people, and is both thrilling and instructive. — Mrs. Harriet T. Comstock has written another historical story for the young, "A Boy of a Thousand Years Ago" (Lee & Shepard), which is an authentic account of the youthful Alfred, not yet styled "the great." The spirited illustrations are by Mr. George Varian. — Another good historical tale is "The Story of Joan of Arc, Told by Aunt Kate" (Lee & Shepard), in which some small children are made to listen to a word-of-mouth narrative from an older kinswoman. Mrs. Kate E. Carpenter is the author, Miss Amy Brooks has drawn the frontispiece, a number of paintings depicting Joan's career have been reproduced, and there is an accompanying map of the France at that time. — Mr. John Bennett's skill is sufficient to make his account of a young English boy's experiences on the island of Manhattan in the days of Peter Stuyvesant good reading for either children or their elders. It is called "Barnaby Lee" (Century Co.), and has excellent illustrations by Mr. Clyde O. De Land. — "Under Colonial Colors" (Houghton), is the work of Mr. Everett T. Tomlinson, and deals with that interesting historical event, the expedition of Arnold against Quebec. — Mr. James A. Braden writes "Far Past the Frontier" (Saalfield), the time being that of the early republic. — "Marching on Niagara"

(Lee & Shepard) is the second volume of Mr. Edward Stratemeyer's "Colonial" series, dealing with the second French and Indian war. — Mr. John Preston True continues his account of the daring deeds of Major Stuart Schuyler during the Revolutionary period, with "On Guard! Against Tory and Tarleton" (Little, Brown & Co.), the pictures by Mrs. Lilian Crawford True. It is an entertaining account of the campaign that ended with the surrender of Cornwallis. — It only needs to have the name of Betty Zane recognized in "Brave Heart Elizabeth, a Story of the Ohio Frontier" (Lee & Shepard), to insure Miss Adele E. Thompson's work a respectful hearing. The pictures are by Mrs. Lilian Crawford True, and the book is wholly worthy. — The Rev. Cyrus Townsend Brady's story of "In the Wasp's Nest" (Scribner) begins with the brief naval war with France and carries it down to the close of the second war of independence. The human interest is given, apart from war, by the career of a waif who comes to full courage and manhood under the stress of his experiences. The pictures, as good as possible of their kind, are by Mr. Rufus F. Zogbaum. — Of a more inclusive sort, giving brief biographies of the great naval heroes of Holland, France, and England, and ending with our own Farragut, is Mrs. Jessie Peabody Frothingham's "Sea Fights and Fighters" (Scribner), an interesting and sufficiently inclusive work illustrating the importance of sea-power. — John Paul Jones is not a character in Mr. James Barnes's "With the Flag in the Channel" (Appleton), contrary to expectation, but Captain Gustavus Conyngham, a good and successful Revolutionary fighter, of whom most Americans are unaware. The story is both a true and a good one, with pictures of merit by Mr. Carlton T. Chapman. — The war of 1812 in an unusual phase affords a background for Mrs. Lucy Meacham Thruston's "Jack and his Island" (Little, Brown & Co.), the refusal to listen to words advocating peace at the beginning of the hostilities leading to the wrecking of a newspaper office. Maryland is the scene of the book, and the engagement that gave birth to "The Star-Spangled Banner" forms a part of the narrative. — "The Errand Boy of Andrew Jackson, a War Story of 1812" (Lothrop) is the work of Mr. W. O. Stoddard. The young hero is one of the Tennesseans upon whom Jackson depended so entirely, and the account of his services as an aide and at the glorious victory of New Orleans, after some previous dealings with Lafitte and his privateersmen, makes entertaining reading. — "Margarita, a Legend of the Fight for the Great River" (Dodd, Mead & Co.) is the fourth volume in the "Dames and Daughters of Colonial Days" series by Mrs. Elizabeth W. Champney, and is based on the struggle for the Mississippi between France and Spain. It is a period of which little has been written, and is the more welcome on that account. — The fact that the war between the States was indeed a civil war gives the tone to Mrs. Mary Tracy Earle's "The Flag on the Hill-Top" (Houghton), being an account of the Knights of the Golden Circle in southern Illinois and of the zeal displayed for the Union by loyal citizens. Simply and clearly told, it is to be commended above most books of the sort. — Mr. George Cary Eggleston has his boys on the other side of the great war, in "The Bale Marked 'Circle X'" (Lothrop), wherein several young Confederates run the blockade with a bale of cotton in which valuable documents are concealed. It is sensational and exciting. — Captain F. S. Brereton, R.A.M.C., tells a story of the Spanish-American war in "Under the Spangled Banner" (imported by Scribner). An English boy plays a prominent part in the narrative, which is written primarily for British consumption. — The Rev. H. H. Clark, a chaplain in the American navy, has written "The Admiral's Aid, a Story of Life in the New Navy" (Lothrop). Here, for once, there is nothing more than the rumor of war, with a love-story thrown in. Mr. Clark has quite an elaborate defence of the new navy, when setting it down once for all as more or less of a necessary evil would have covered the entire ground. — So many accidents occur and so many lives are saved in Mr. Enrique H. Lewis's "Phil and Dick, the Adventures of Two Apprentices in the American Navy" (Saalfield) that it gets to be almost humorous.

About boys and for them.

Mr. George Alfred Henty, whose recent passing away has left a gap in the ranks of writers for the young not to be filled, has departed from his usual manner in "The Treasure of the Incas," where it is not so much fighting as looting that occupies the attention of his youthful band of Englishmen. This is the first of this year's three books from this once so busy pen, and has the usual good pictures by Mr. Walter Paget. The second is "With Kitchener in the Soudan," with the battles of Atbara and Omdurman duly celebrated; and the third is "With the British Legion, a Story of the Carlist Uprising in 1836" (Scribner). There is no need to particularize further in the case of this much regretted author. The books are long, and of uniform interest, with a slight preference for the Peruvian story. — Of the same sort, only shorter, is Mr. John Finnemore's "The Story of a Scout" (Lippincott), forcing comparison with Lever by being placed in the activities of the Peninsular War. — An old friend, the African gorilla, comes back with Mr. Paul Du Chaillu's "King Mombo" (Scribner), an account of the wanderings of an American boy in the wilds inhabited only by these man-like apes and a number of ape-like men. — "The Secret of the Everglades" (imported by Scribner) is another American story by an English author, Miss Bessie Marchant. Two persons are lost, father and daughter, and there is a mystery unsolved until the concluding chapter. — A book of conspicuous merit is Mr. Charles Frederick Holder's "The Adventures of Torqua" (Little, Brown & Co.), the success being largely due to the author's thorough familiarity with his subject. Three boys take unwilling refuge on the island of Santa Catalina, or Pimug-na, off the coast of California, during the later days of the eighteenth century, when the native tribes were still flourishing. The boys were brave and enterprising, and their adventures are quite by themselves in nature and extent. — Mr. Robert Lloyd begins his story of "The Treasure of Shag Rock" (Lothrop) with school athletics, then transfers the interest to a supposed fortune concealed on one of the South Sea islands. A pirate sets out after the expedition, and there is war on the high seas. — "The Last Cruise of the Electra" (Saalfield) would not have been written by Mr. Charles P. Chipman, probably, without the precedent of the late Jules Verne's "Twenty Thousand Leagues under the Sea," of which it is reminiscent. — Quite another sort of voyage is that described by Mr. Jack London in "The Cruise of the Dazzler" (Century Co.), where an end is put to ocean depredations near San Francisco by well directed effort. The pictures are by Mr. M. J. Burns, and the book one of unquestioned interest. — The last days of the slave-trade are touched upon by Mr. William Perry Brown in

"Ralph Granger's Fortune" (Saalfield). It is a sensational but not a convincing book.— Search for a sapphire mine, in which an Indian of mysterious origin takes part, is described by Mr. Edward E. Billings in "A Red Man of Quality" (Saalfield). — Shooting birds of all sizes is the province Mr. William Alexander Linn makes his own in "Rob and his Gun" (Scribner). A great deal of valuable information, and descriptions of some excellent sport, combine to give his pages interest and value.—"Cruising on the St. Lawrence; or, A Summer's Vacation in Historic Waters" (Lee & Shepard) is another book by Mr. Everett T. Tomlinson, in which the boys of the earlier volumes of the "St. Lawrence" series, now in their sophomore year at college, learn a great deal of history, and even more about the Indians, during a pleasant summer's vacation. —"Jeb Hutton" (Scribner) is by Mr. James B. Connolly, and utilizes the dredging and other similar work of the United States Engineer Corps for a theme. Jeb is a good-natured giant of a Southern country boy, and his experiences have a certain educational significance for his readers as well as for himself.— Mr. Homer Greene's "Pickett's Gap" (Macmillan) is a story of modern commercial methods, two railways fighting for an outlet through the mountain pass owned by the hero's father. It is astonishing to find how much excitement can lie within so simple a story.

For girls and about them.

Boys have long had a monopoly of books relating to carpentry and other similar work, but "What a Girl Can Make and Do" (Scribner), by Miss Lina Beard and Miss Adelia B. Beard, daughters of a well-known artist, is likely to question their supremacy. There are two parts of the book, "What a Girl Can Make" and "What a Girl Can Do," and both are suggestive and instructive, and exactly the thing to keep young people out of idleness on days blue or gray. — Several books in our present group seem intended for growing girls, from the period of long skirts to that of matrimony. One of these is "The Wyndham Girls" (Century Co.), by Mrs. Marion Ames Taggart. In this story, a family is brought from affluence to an income of a few hundreds a year, a reverse which proves to be a real though disguised blessing, the girls all finding good husbands, and one of the young men getting back a slice of their former fortune for them. — That a woman can keep a secret, and even find it profitable to her in the end, is demonstrated in "Polly's Secret, a Story of the Kennebec" (Little, Brown & Co.), in which Mrs. Harriet A. Nash has drawn a pleasant picture of a New England family, following her heroine from girlhood into married life. — The striking title of "Madge, a Girl in Earnest" (Lee & Shepard) is borne out by the spirited tale which Miss S. Jennie Smith has made of a self-respecting and indomitable young person, who teaches some of her kinsfolk a lesson or two worth learning. — The stern need for self-restraint is the lesson taught to a rather wilful young girl, in "A Dornfield Summer" (Little, Brown & Co.), by Miss Mary M. Haley. All the girls in the book are worth knowing, and the one who makes the most mistakes is not the least lovable. — What country life can do toward making a good woman out of a wretched little city girl is shown by Miss Helen M. Winslow, in the cheerful story entitled "Concerning Polly and Some Others" (Lee & Shepard). There is a bubbling up of Yankee humor all through the book, which has been well illustrated by Mr. Charles Copeland. — Beauty, so long regarded by our Puritan ancestors as a wile and lure of the enemy, makes trouble for the pretty Quaker girl whose one striking experience is told in "Lois Mallet's Dangerous Gift" (Houghton). Miss Mary Catherine Lee places her beautiful heroine in New Bedford, and Mr. W. L. Taylor has painted her portrait for the frontispiece, a picture which for once does not belie the author's description. — "Emmy Lou, her Book and Heart" (McClure, Phillips & Co.) is a delightful account of a little girl who begins in the lowest grade of the primary school, and wins her way, with mingled tears and smiles, into the high school and the first stirrings of attraction for boys and dancing. It is the work of "George Madden Martin," who has made way into some of the inmost recesses of the feminine mind in early girlhood and youth. — Agnes Grant has even more trouble coming into her life in the book named for her, "Agnes Grant's Education" (Jennings & Pye), by Miss Hope Daring. There is a strong religious element of the evangelical sort, and salvation comes slowly but surely.

Life in school and college.

Few stories of school and college appear this season, and again the best of those for boys is by Mr. Ralph Henry Barbour, whose three previous stories have been duly praised in these columns. Those were all concerned with a fitting school; the last, "Behind the Line, a Story of College Life and Football" (Appleton), deals with two boys from the same school, but chiefly after they have entered one of the smaller colleges. Granted an interest in football, Mr. Barbour's story is fascinating, and Mr. C. M. Relyea's drawings add to its interest. It is emphatically a book for boys: there is no woman mentioned in it from beginning to end. — The English school finds a historian in Mr. Robert Leighton, and he has introduced the son of an American multimillionaire into "The Boys of Waveney" (Putnam) as the god from the machine who straightens up all the entanglements. The author has the usual trouble in reconciling the American dialect, as spoken by this youth, with anything ever heard on this side of the Atlantic; but the book is thrilling to the point of melodrama. — It would be difficult to tell why almost all stories of boys in college are for the perusal of adults, while the stories of their sisters are written to appeal to young girls; but this seems to be the fact. "Brenda's Cousin at Radcliffe" (Little, Brown & Co.) is another volume in Miss Helen Leah Reed's successful series, and it makes a very pretty picture of student life. Here, as in similar stories, the stress is laid first upon studies, then on social life, and finally on recreation; in the boys' books this order is reversed. But it hardly seems needful at this time to enter upon a defense of the higher education for women, as Miss Reed does, nor to devote several pages to proving that girl students are not unwomanly. — Radcliffe appears again in Miss Mary G. Darling's "A Girl of this Century" (Lee & Shepard). It reaches beyond the brilliant college career of the heroine, however, takes her into society, and then, upon the loss of the family fortune, enables her to put her knowledge to the best advantage. — There is a girl, the daughter of wealthy and indulgent parents, who does not wish to continue her schooling, and she is permitted to send a young French girl, the daughter of a painter, to school in her stead. It is the delineation of the differences between the American girl and this alluring little foreigner, who has been in a convent school in her own country, that lends both name and interest to Mrs. Myra Sawyer Hamlin's "Catharine's Proxy" (Little,

Brown & Co.). — An excellent opportunity is given for contrasting quite another sort of education, by Mrs. L. T. Meade's story of "The Rebel of the School" (Lippincott). The real heroine of the book is a poor girl whose beauty and talent win her a leading place in the affections of both her teachers and her fellow-pupils in a great English school for girls; while the rebel is a wild Irish girl who undertakes to run things with a total disregard for rules and precedents. The closing chapters are really exciting, and the book is one to be read with interest.

Books for younger boys.

For boys not yet half-way in their 'teens, though out of childhood, a number of interesting stories have been devised, rather more interesting, upon the whole, than those intended for their elder brothers. Mr. W. D. Howells's tale of "The Flight of Pony Baker" (Harper) is an admirable bit of composition, showing that one author, at least, has kept his own boyhood in vivid and grateful remembrance. The days are those before the war; the scene is in a little Ohio river town; and the characters are real boys and real girls. Pony Baker decides upon flight from his home, and the most admirable humor is shown in narrating his various attempts at absconding, not one of which becomes known to his unsuspecting parents until the book's close; and even this attempt is not carried very far. — Another Ohio boyhood, farther to the south than Mr. Howells's and almost a generation later in point of time, is delineated by Mr. William Henry Venable in "Tom Tad" (Dodd, Mead & Co.). Questions of social status complicate the situations of the book somewhat, and there is a naturalist uncle who imparts useful information in palatable form. — Miss Murfree (Charles Egbert Craddock) takes up a new field in "The Champion" (Houghton), a story of a half-grown boy, the "devil" in a newspaper office who accidentally hears of a plot to commit crime, sees the crime actually committed, and, with all the readiness in the world to tell of it, is so intimidated that it is only when an innocent man is placed in jeopardy that he takes courage to reveal what he knows. The interest of the book is in the study of character, and it can be read with pleasure by any boy's parents as well as by any boy. — The points of difference between an athletic lad and one given more exclusively to study are admirably brought out by Miss Evelyn Sharp in her story of "The Other Boy" (Macmillan). It is "an odd sheep" in every particular that comes into the family of an English painter, but he has moral courage where the others had known only "pluck," and a healthful reaction follows. — A bereaved family left with a sadly diminished income is enabled to keep itself in comfort through the clever devices of the half-grown children, who are unusually gifted, forms the theme of Miss Katharine Newbold Birdsall's "Jacks of All Trades" (Appleton); and the book would have been better if she had depended a little more on the inherent interest of this alone. — It is a bright and active youngster that lends his name to "Tom Winston, 'Wide Awake'" (Lee & Shepard), by "Martha James," this last an admitted pseudonym. The boy goes to school, is athletic, and is the sort of boy we like to know. — "A Struggle for a Fortune" (Saalfield), by Mr. Charles Austin Fosdick ("Harry Castlemon"), is not the story of a boy who earns his way to wealth by any endeavor on his part, beyond keeping the father and the brother with whom he lives from getting from him a great deal of money left him by an old man who was also an inmate of the household. The scene is laid in the South, and the story is somewhat sensational. — The second volume of "Bob Knight's Diary" (Dutton) is specifically called "Camping Out," and, like its predecessor, has the boy's own sketches. The story is by Mrs. Charlotte Curtis Smith, and the pictures, by whomsoever made, are boyish in conception and execution. The book is of unquestionable interest to little folk, the more so on this last account. — In "Larry Barlow's Ambition" (Saalfield), Mr. Arthur M. Winfield tells of a youth who gets a position on a metropolitan fire department and effects the most exciting rescues of imperilled people, including sometimes himself. — The untoward tradition which attaches to the conduct of clergymen's children, as well as to the footgear of the offspring of shoemakers, is disputed in the Rev. W. W. Hooper's "That Minister's Boy" (Brooklyn Eagle Press). It is a wholesome and hearty youth that is here depicted, the tale being told by episodes. — Another proverb, that of the wise child, is worked out in Mr. J. M. Merrill's "His Mother's Letter" (Saalfield). The youthful hero is here a long time coming to his own, and his experiences are lurid during the process. — "Timothy and his Friends" (Saalfield), the work of Mrs. Mary E. Ireland, is the story of a boy's search for a father, who does not turn up until the last chapter of the book.

Books for younger girls.

Three pretty little stories for girls of "middle size" are told by Miss Nora Archibald Smith in "Three Little Marys" (Houghton). One of the girls is English, one Scotch, and the most alluring one of all is Irish. It is rare that national characteristics are hit off so well in a field so limited. — Just the sort of little girl that most men would like all little girls to be, comes from a Kansas home to visit her uncle, a New York stock-broker, and one of her cousins gives her the soubriquet which provides the title for Mrs. Marion Ames Taggart's "Miss Lochinvar, a Story for Girls" (Appleton). Those who have long thought that Kansas could impart valuable information to the devotees of Wall Street can find an unexpected verification of it here. — "Randy and her Friends" (Lee & Shepard) is the third of Miss Amy Brooks's volumes with a single heroine. In this one, the little girl is befriended by an early acquaintance to the extent of a term in a private school in Boston, adding a new factor to the portraits of quaint rural folk who have already made themselves known to the reading public. — In this last book, Miss Brooks is both author and illustrator; and so she is in "Dorothy Dainty" (Lee & Shepard), in which a model little girl is contrasted with some others not so well behaved, including a little waif of the streets. — Grandparenthood has always been held to be the most enviable of relationships, because it carries all the delights of having children with few or none of the responsibilities. In "Grandma's Girls" (Little, Brown & Co.), this is only partly true, for the author, Miss Helen Morris, has there brought two batches of girl cousins together on a seaside farm while their respective parents are in Europe. The girls have a good time, and their grandmamma proves herself among the wisest of women. — "The Yellow Violin" (Saalfield) is a confused story of an old-fashioned sort, by Miss Mary A. Denison. There are both rich and poor in the story, and the little girl who is the principal figure knows them all. — The little blind daughter of a family dwelling in city apartments is "The Little Girl Next Door" (Lee & Shepard) of

Miss Nina Rheades's new book. She is made much of by the child of a wealthy family living as neighbors in the geographical sense, and is eventually discovered to be of the gentlest birth.— Miss Anna Chapin Ray has brought into "Nathalie's Chum" (Little, Brown & Co.) a number of the characters from "Teddy, her Book," and has made a good story of the life led by a young man who is compelled to be both father and brother to four youngsters. — Some of the difficulties of bringing up a child who is unwilling to assist in the process are painted by Miss Edna A. Foster in "Hortense, a Difficult Child" (Lee & Shepard). Hortense is a little girl placed under the care of a maiden aunt with a fixed theory about the rearing of children, and it is not the unexpected that happens. — Those who know Mrs. Martha Finley's "Elsie" books will welcome "Elsie's Winter Trip" (Dodd, Mead & Co.), in which the child goes to the West Indies on a private yacht and has a very good time indeed. — "The Little Woman in the Spout" (Saalfield) is the name given by two or three little folk to a "make-believe" person in Miss Mary Agnes Byrne's book, wherein a child mistreated comes into unexpected wealth. — The same author gives us "Roy and Rosyrocks" (Saalfield), with much the same ending, only two children are here brought to the arms of an unlooked-for uncle and aunt.

For youngsters of both sexes.

A few books remain, designed for the smaller children of both sexes. Of these the "Just So Stories" (Doubleday, Page & Co.) of Mr. Rudyard Kipling, both text and illustrations from the same hand, is most likely to arrest attention; and yet the book is somehow a disappointment. The most desirable portions of the text are those describing the pictures, and these little descriptions are not such as appeal to the young. There is a roughness of workmanship about the book as a whole that detracts from the virtues of even the best of the stories, that of the cat. — Mr. R. W. Chambers appears in a new field in his "Outdoorland" (Harper), in which stories of nature are profusely and beautifully illustrated for small children. — Bright and witty are the experiences embodied by Miss Gertrude Smith in "The Lovable Tales of Janey and Josey and Joe" (Harper), with many illustrations by Misses E. Mars and M. H. Squire. The title is fully descriptive. — A collection of animal stories from Indian folk-lore have been told by Mrs. Therese O. Deming, with numerous pictures of more than ordinary value by Mr. Edwin Willard Deming, under the title of "Red Folk and Wild Folk" (Stokes). The book has unusual merit in every respect. — "Billy Whiskers" (Saalfield) is the title of an illustrated history of a guileful goat, written by Mrs. Frances Trego Montgomery. The book is broadly humorous, including the illustrations.—The "Chatterbox" appears in the customary bound volume for 1902 (Estes). Nothing more likely to please the average child is put forth, and the new number does not fall behind in any respect.— Close beside the foregoing is "Sunday Reading for the Young, 1903" (E. & J. B. Young), a miscellany for the very young.

Tales of the fairies.

Fairy tales rightly continue to hold the attention of the young. One of the really charming books of the season is "In the Green Forest" (Little, Brown & Co.), both text and pictures by Miss Katharine Pyle. Two fairies, Red Cap and Nightshade, set out to find the palace of the Sun Queen. Nightshade, as his name goes to show, makes trouble and to spare. The narrative is interesting, the pictures are admirable. — In the manner of Hans Andersen, the "Fairy Tales from the Swedish" (Stokes) have been translated from the original of the Baron Djurko by Mr. H. L. Brækstad, with numerous illustrations from Swedish artists of eminence. The stories are uniformly simple and sweet, arresting the attention of any reader. — One of the most beautiful child's books of the season is Mrs. Cornelia Baker's "Coquo and the King's Children" (McClurg), with six illustrations in color by Mrs. Lucy Fitch Perkins. Coquo is the court jester and the leader of the little prince and princess in their escapades. All manner of fairies meet them on their rambles, but nothing quenches Coquo's unfortunate habit of punning. — Another beautiful volume is "Kallisto and Other Tales of the Fairies" (Little, Brown & Co.), by Mr. William Dana Orcutt, with numerous decorations and pictures in color by Miss Harriette Amadon. Good use is here made of both northern and classical mythology in constructing a story of considerable merit. — Seven fairy tales by Mrs. Edith Odgen Harrison are given the title of "Prince Silverwings" (McClurg). Told originally to the author's children, these little narratives have a spontaneity and freshness that commend them at once. The book is handsomely decorated in color by Mrs. Lucy Fitch Perkins.— There is a reversal of the process just mentioned in the book called "In Happy Far-Away Land" (Zimmerman), where the stories were told by Mrs. Frances Palmer Kimball to her daughter, Mrs. Ruth Kimball Gardner, and have been set down in riper years from the vivid memories of childhood. It is a pious labor and one tenderly performed. The illustrations are by Mr. Howard Smith. — Abandoning historical novels for a time, Miss Mary Imlay Taylor has written "Little Mistress Good Hope and Other Fairy Tales" (McClurg) with her accustomed sprightliness and interest. The inspiration here is from English provincial folk-lore, and the colored plates by Miss Jessie Willcox Smith add to the reader's understanding of the stories. — A wonder-tale of swinging away from this old earth and visiting the other planets has been told by Mr. P. L. Gray in a prettily bound book styled "In a Car of Gold" (Saalfield). — Miss Carolyn Wells has written two books of fairy stories or their modern equivalents. The former of these, "Folly in the Forest" (Altemus), is in a manner a sequel to the author's "Folly in Fairyland" of last year, but here the little heroine is made to meet all the mythological and historical beasts and either sing to them or listen to their singing. The songs are very funny, and so are those in Miss Wells's second book, "The Pete and Polly Stories: A Book of Nonsense Prose and Verse" (McClurg). Miss Fanny Young Cory has drawn some delicious pictures for these extraordinary adventures, which are wild enough to be interesting to any child, and to his parents as well.

Songs, jingles, and pictures.

Mr. James Whitcomb Riley has joined the little army of poets laureate to their royal highnesses the coming generation, following the good example of Robert Louis Stevenson. "The Book of Joyous Children" (Scribner) has been illustrated copiously with both full-page and text drawings by Mr. J. W. Vawter, and is in every respect a handsome book. But it contains no children's poems at all equal to some of the author's earlier lines, "Little Orphant Annie" for example, full though the book is of pleasant songs and jingles. The most inter-

esting feature in it (though at first blush it seems out of place in such a volume) is the chapter devoted to imitations of several of the greater poets.— Miss Abbie Farwell Brown has come nearer to the spirit of Stevenson in some of the numbers of "A Pocketful of Posies" (Houghton), and Miss Fanny Young Cory has made most appropriate designs to accompany them. A pleasant and novel feature are the marginal annotations in red with every stanza, adding greatly to the humorous effect. — Mr. William Wallace Whitelock is known as the writer of graceful and witty *vers de société* in "Life" and similar publications. To those familiar with these clever trifles, "When the Heart is Young" (Dutton) will be a disappointment. It is conventional, little witty, and not in the least poetical. Mr. Harper Pennington's drawings are better. — In welcoming a new edition of Mr. Peter Newell's "Topsys and Turvys" (Century Co.) in a volume made up by taking from its two predecessors the best things they contained, it is worth while calling attention to the exceedingly witty lines that accompany the drawings in color, those wonderful drawings that make a picture seem one thing when looked at one way and quite another when reversed. One does not always think of Mr. Newell as a writer of verses, but he certainly knows how to combine effectively his two distinct varieties of cleverness. — "Six and Twenty Boys and Girls" (imported by Scribner) is reminiscent of the immortal "Slovenly Peter" and of Mr. Gelett Burgess's "Alphabet of Famous Goops," but Mr. Clifton Bingham's verses and Mr. John Hassall's colored drawings have merits of their own. As the title indicates, there is a boy or girl for each of the twenty-six letters, and some of these children are very good indeed, and some are bad enough to be horrid. — "Animal Life" (Saalfield) has many of its illustrations taken from older plates, while the rhymes of Miss Elizabeth May are more rhymes than anything else, dealing with a number of our animal friends. — Animals again lend interest to "Games and Gambols" (imported by Scribner), the verses by Mr. John Brymer and the colored drawings by Mr. Harry B. Neilson. The books by these collaborators are already familiar, the attraction in them coming from the placing of birds and beasts in human situations more or less comical. — "The Bogey Book" (Young) is a novelty in size, which is that of a large thin folio, the rhymes by "E. S." and the pictures by "R. J. S." Both would be appalling if they were not so wholly grotesque. — Really interesting, and an unexpected proof of the versatility of Mrs. Laura E. Richards, is "The Hurdy Gurdy" (Estes), with its surprising dedication "To Adams Sherman Hill, Arthur Dehon Hill, Adams Sherman Hill, Three Generations of Agreeable Boys." The illustrations are by Mr. J. J. Mora. The book is worth while. — The year would not be quite complete without something from the Misses Upton with a topic entirely up to date. So "The Golliwogg's Air Ship" (Longmans), the jingles by Miss Bertha Upton and the colored plates by Miss Florence K. Upton, is to be welcomed as fully equal to the former volumes of a veracious history, as amusing as possible to those for whom it is intended. — In a class quite by itself for novelty and potential entertainment is Mr. J. M. Barnett's "Mother Goose Paint Book" (Saalfield), the text from an approved edition of that classic, the pictures in outline, and five cakes of paint of different colors and a camel's hair pencil on the inner side of the back cover, ready for use.

NOTES.

The American Book Co. send us a "High School Algebra," by Mr. M. A. Bailey, a small work but an advanced one, provided with many exercises.

A pretty little booklet is made of the story of "Billy and Hans" (Macmillan), as told by the late W. J. Stillman, and first published as a magazine article.

Messrs. Silver, Burdett & Co. are the publishers of a children's reading book called "Stories of Myth," edited by Miss Lillian L. Price and Mr. Charles B. Gilbert.

A pretty edition of Mrs. Gaskell's "Cranford" is published by the Macmillan Co. It has a preface by Mrs. Anne Thackeray Ritchie and illustrations by Mr. Hugh Thomson.

Sterne's "Sentimental Journey" and Lamb's "Essays of Elia" are the two volumes added this year to the always acceptable "Century Classics" published by the Century Co.

"Word Coinage," by Mr. Leon Mead, is a little book published by Messrs. Thomas Y. Crowell & Co. It is an inquiry into recent neologisms, as well as a study of such matters as slang, style, and pronunciations.

"Everyday English" is a book of language lessons for intermediate grades prepared by Miss Jean Sherwood Rankin, and vouched for in a "foreword" by Professor Richard Burton. It comes from the Educational Publishing Co.

Two particularly acceptable volumes of the "Temple Primers" are at hand. One is "The Venetian Republic," by Mr. Horatio Brown; the other is a book of "Northern Hero Legends," by Dr. Otto Jiriczek, translated by Mr. M. Bontinck Smith.

The Index Publishing Co., Bloomington, Indiana, are issuing a "Quarterly Bibliography of Books Reviewed in Leading American Periodicals," under the editorship of Mr. George F. Danforth. About thirty periodicals are covered, and the plan of the work is cumulative.

"The Cathedrals of Great Britain: Their History and Architecture," by Mr. P. H. Ditchfield, is an illustrated work of guide-book scope published by the J. B. Lippincott Co. The illustrations are particularly successful, being the work of a group of well-known artists.

"Harper's Cook Book Encyclopædia," compiled under the direction of the editor of "Harper's Bazar," is a thick volume with dictionary arrangement of contents, and, if not exactly literature itself, is calculated to promote both the production and the enjoyment of literature.

"Four Addresses by Henry Lee Higginson" make up the contents of a little book beautifully printed by Mr. D. B. Updike at the Merrymount Press. Two of the four are upon the Harvard Union; the subjects of the others are "The Soldiers' Field" and Robert Gould Shaw.

"The Government of Maine: Its History and Administration," by Dr. William MacDonald, is a volume in the "Handbooks of American Government" published by the Macmillan Co. As adjuncts to the teaching of American history and government in our schools, this series should command sufficient support to warrant its extension until it includes a volume for every State in the Union. Besides the present volume, New York and Minnesota are now on the market, and Ohio and Michigan are in active preparation.

Mr. S. E. Kiser's "Love Sonnets of an Office Boy" were too good to remain entombed in the daily newspaper for which they were written, and we are glad that they have been made into a little book, with illustrations by Mr. John T. McCutcheon. Messrs. Forbes & Co. are the publishers.

Browning's "Rabbi Ben Ezra," with some editorial matter by Mr. W. A. Slade, and "The Elegy of Faith," being an essay on Tennyson's "In Memoriam" by Mr. William Rader, are two small holiday books printed in heavy-faced type with ornaments in red, and published by Messrs. T. Y. Crowell & Co.

"The Adventures of Baron Munchausen," by Rudolph Eric Raspe (how many could have named the author off hand?), and Johanna Spyri's "Heidi," translated by Miss Helene S. White, are published by the Messrs. Crowell in their series of "Children's Favorite Classics," with illustrations, including colored frontispieces.

Messrs. T. Y. Crowell & Co. send us seven new volumes of their "What Is Worth While" booklets. Among them are Storm's "Immensee"; a collection of "Daily Maxims from Amiel's Journal," edited by Mr. Orline Gates; "If I Were a College Student," by President Thwing; and "The Cardinal Virtues," by President Hyde.

Three new volumes of the "Temple Bible" are on our desk. The books of Joshua and Judges, edited by Dr. A. R. S. Kennedy, and the later Pauline epistles, edited by the Bishop of Durham, are two of them; the third is "An Introduction to the Study of the Scriptures," by the Bishop of Ripon. The J. B. Lippincott Co. are the publishers.

"An Ancient History for Beginners" (Macmillan), by Dr. George Willis Botsford, is designed for the first year of high school work as planned by the Committee of Seven. The success of the author's previously published text-books has been very marked, and the new work is no less deserving of commendation. In point of both illustration and typography the book presents a very handsome appearance, and the student may count himself fortunate who is given it for a daily companion.

Topics in Leading Periodicals.

December, 1902.

America, Ideals of. Woodrow Wilson. *Atlantic.*
Animals in British Parks. *Century.*
Anti-Imperialist Faith. Erving Winslow. *No. American.*
Arbitration, Effective. F. W. Job. *World's Work.*
Author, An Unpublished. Edward Thomas. *Atlantic.*
Aztecs, The. Ales Hrdlicka. *Harper.*
Barnard, George Grey. A. B. Thaw. *World's Work.*
Bible, The Court. Alexander Black. *Atlantic.*
Blackmore, Unpublished Letters of. *Scribner.*
Brazil, A Letter from. George Chamberlain. *Atlantic.*
British Subsidies and American Shipping. *No. American.*
Bull Fighting, Gentle Art of. R. H. Davis. *Scribner.*
Christian Science. Mark Twain. *North American.*
Christianity, Chinese Dislike of. F. H. Nichols. *Atlantic.*
Cuba, Situation in. Marrion Wilcox. *North American.*
Day Nurseries, New York. Lillie H. French. *Century.*
Dinners of Fifty Years ago. Mrs. E. S. Bladen. *Lippincott.*
Dumas, The Elder. George B. Ives. *Atlantic.*
Dutch Village, Life in a. Edward Penfield. *Scribner.*
Educational Needs, American. C. W. Eliot. *World's Work.*
Eggleston, Edward. Meredith Nicholson. *Atlantic.*
Electricity on Trunk Lines. C. Vanderbilt. *No. American.*
Fisheries (Atlantic) Question. P. T. McGrath. *Atlantic.*
Hair, An Artist in. Mary A. Taylor. *Atlantic.*
Heroism in Every-day Life. S. Weir Mitchell. *Century.*
Japan, New. John Barrett. *Rev. of Reviews.*
Johnson, Lionel. Louise I. Guiney. *Atlantic.*
Kaiser, The. Sydney Brooks. *North American.*
Kidd, Captain, The True. J. D. Champlin, Jr. *Harper.*
King Lear. A. C. Swinburne. *Harper.*
Lorenz, Dr., Mission of. V. P. Gibney. *Rev. of Reviews.*
Mormons, The. Glen Miller. *World's Work.*
Music in National Life. D. Bispham. *North American.*
Musical Game, A. Philip H. Goepp. *Lippincott.*
Negro School, An Alabama. O. G. Villard. *Rev. of Reviews.*
New York Subway, Builder of the. *World's Work.*
Nile, Subduing the. Chalmers Roberts. *World's Work.*
Norris, Frank. W. D. Howells. *North American.*
Odell, Governor. R. H. Beattie. *Review of Reviews.*
Oedipus and the Sphinx. Edgar Fawcett. *North American.*
Pagan, Why I Am a. Zitkala-Sa. *Atlantic.*
Paper, All Sorts of a. T. B. Aldrich. *Atlantic.*
"Pious Fund" Arbitration. W. L. Penfield. *No. American.*
Plagiarist, The Unconscious. Fanny K. Johnson. *Atlantic.*
Play, What Is a. Marguerite Merington. *North American.*
Porto Rico and her Schools. C. H. Henderson. *Atlantic.*
Post Office, Traveling. Forrest Crissey. *World's Work.*
Profit-Sharing, Employers' Views of. *World's Work.*
Publicity, What Is. Henry C. Adams. *North American.*
Railroad Building a Mode of Warfare. *North American.*
Reorganizing Industries. Minna C. Smith. *World's Work.*
Robertson, Frederick W. W. T. Hewett. *Century.*
Roosevelt and Trusts. J. S. Auerbach. *North American.*
Roosevelt's First Year. *North American.*
Sable, The Canada. Francis S. Palmer. *Century.*
Schools, Country, Consolidation of. *Review of Reviews.*
Scott, Lockhart's Life of. H. D. Sedgwick, Jr. *Atlantic.*
Ship "Combine," The. W. L. Marvin. *Review of Reviews.*
Shipping Corporation, Head of the. *World's Work.*
"Soo," Growth of the. Cy Warman. *Review of Reviews.*
Stanton, Elizabeth Cady. Ida H. Harper. *Rev. of Reviews.*
Steel Trust, The So-called. H. L. Nelson. *Century.*
Tariff, The. Thomas B. Reed. *North American.*
Trade Union, The, and the Superior Workman. *Atlantic.*
Universe, Making of the. John H. Freese. *Century.*
Warning, A Word of. F. A. Vanderlip. *World's Work.*
West, The Middle. Booth Tarkington. *Harper.*
White, Andrew D. E. J. Edwards. *Review of Reviews.*
Widows, Little, of a Dynasty. Mrs. E. Cotes. *Harper.*
Woman's Modern Evolution. S. B. Anthony. *No. American.*
Women's Heroes. Ellen Duval. *Atlantic.*

List of Holiday Books.

The following List includes all books of a Holiday or Juvenile description received by The Dial this Fall. Many of these books have already been acknowledged in our regular "List of New Books," but are included here in order that we may place before our readers a complete list of the most important Holiday and Juvenile books of the season, received up to the time of going to press. Fuller details regarding nearly all the books here listed may be found in the advertising pages of this issue.

HOLIDAY GIFT BOOKS.

Miscellaneous Holiday Books.

Madame de Pompadour. By H. Noel Williams. Illus. in photogravure, 4to, gilt top, uncut, pp. 481. Charles Scribner's Sons. $7.50 net.

William Morris: Poet, Craftsman, Socialist. By Elizabeth Luther Cary. Illus. in photogravure, color, etc., large 8vo, gilt top, pp. 296. G. P. Putnam's Sons. $3.50 net.

Stories of Authors' Loves. By Clara E. Laughlin. In 2 vols., illus. in photogravure, etc. J. B. Lippincott Co. $3. net.

Dream Days. By Kenneth Grahame. New edition, illus. in photogravure by Maxfield Parrish. 8vo, gilt top, uncut, pp. 228. John Lane. $2.50 net.

The Pleasures of the Table. By George H. Ellwanger. Illus. from rare old prints, large 8vo, pp. 306. Doubleday, Page & Co. $2.50 net.

Literature and Life: Studies. By W. D. Howells. Illus., 8vo, gilt top, uncut, pp. 323. Harper & Brothers. $2.25 net.

Thoreau, his Home, Friends, and Books. By Annie Russell Marble. Illus. in photogravure, 8vo, gilt top, uncut, pp. 343. T. Y. Crowell & Co. $2. net.

Wanted—a Chaperon. By Paul Leicester Ford; illus. in color by Howard Chandler Christy and decorated by Margaret Armstrong. 8vo, gilt top, uncut, pp. 109. Dodd, Mead & Co. $2.

The Crisis. By Winston Churchill. "James K. Hackett" edition; illus. with scenes from the play. 12mo, gilt top, uncut, pp. 522. Macmillan Co. $1.50 net.

The Voice of the People. By Ellen Glasgow. New edition, illus. from photographs by Henry Troth. 8vo, gilt top, uncut, pp. 444. Doubleday, Page & Co. $1.50 net.

Heroines of Poetry. By Constance E. Maud; illus. by Henry Ospovat. 12mo. John Lane. $1.50 net.

The Last American. By John A. Mitchell. Edition de luxe; illus. in color, etc., 12mo, gilt top. F. A. Stokes Co. $1.50.

The Lane that Had No Turning. By Gilbert Parker. New edition; illus. by Frank E. Schoonover. 8vo, pp. 250. Doubleday, Page & Co. $1.50.

A Christmas Greeting. By Marie Corelli. 8vo, gilt top, uncut, pp. 340. Dodd, Mead & Co. $1.50 net.

The First Christmas. From "Ben-Hur." By Lew Wallace; illus. by William Martin Johnson and from photographs. 8vo, gilt top, uncut, pp. 109. Harper & Brothers. $1.25.

The Mishaps of an Automobilist. By De Witt Clinton Falls. Illus. in color, oblong 4to. Frederick A. Stokes Co. $1. net.

A Balloon Ascension at Midnight. By George Eli Hall; with silhouettes by Gordon Ross. Large 8vo, pp. 17. San Francisco: Elder & Shepard. $1. net.

Help and Good Cheer. By Rev. Theodore L. Cuyler. 12mo, gilt top, uncut, pp. 170. Baker & Taylor Co. $1. net.

Catch Words of Cheer. Compiled by Sara A. Hubbard. 18mo, gilt top, uncut. A. C. McClurg & Co. 80 cts. net.

Son! or, The Wisdom of "Uncle Eph," the Modern Yutzo. By Lord Gilhooley. Illus., 8vo. Frederick A. Stokes Co. 80 cts. net.

Holiday Editions of Standard Literature.

Hawthorne's Works, "Wayside" edition. In 13 vols., 16mo, gilt tops, uncut. Houghton, Mifflin & Co. $13.

Complete Works of Edgar Allan Poe, "Virginia" Edition. Edited by James A. Harrison; with textual nots by R. A. Stewart, Ph.D. In 17 vols., with photogravure frontispieces, 24mo, gilt tops. T. Y. Crowell & Co. In cloth box, $12.50.

Memoirs of the Life of Sir Walter Scott, "Cambridge" Edition. By John Gibson Lockhart. In 5 vols., illus. in photogravure, 8vo, gilt tops, uncut. Houghton, Mifflin & Co. $10.

Complete Works of Samuel Lover, New Library Edition. With biographical and critical Introduction by James Jeffrey Roche. In 6 vols., illus. in photogravure, 12mo, gilt tops, uncut. Little, Brown & Co. $9.

The Breakfast-Table Series. By Oliver Wendell Holmes. "Handy Volume" edition; in 4 vols., 18mo, gilt tops. Houghton, Mifflin & Co. $4.

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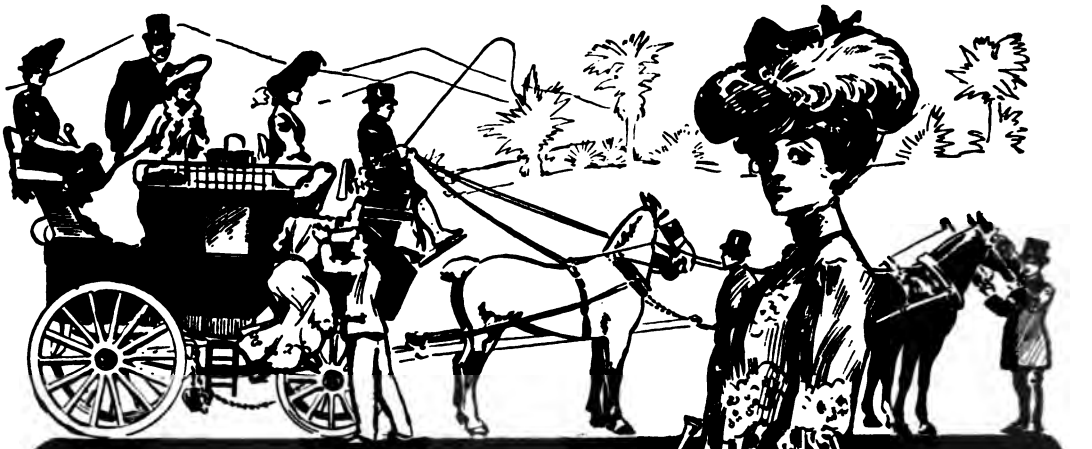

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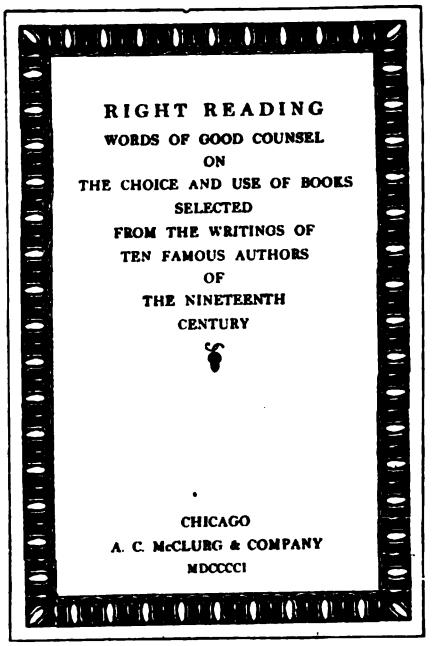

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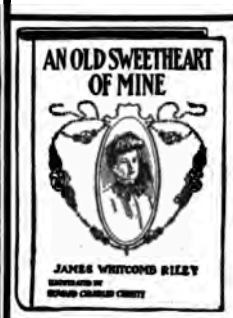

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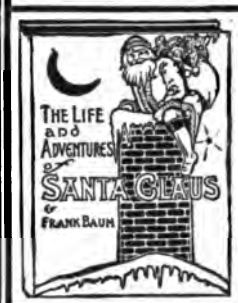

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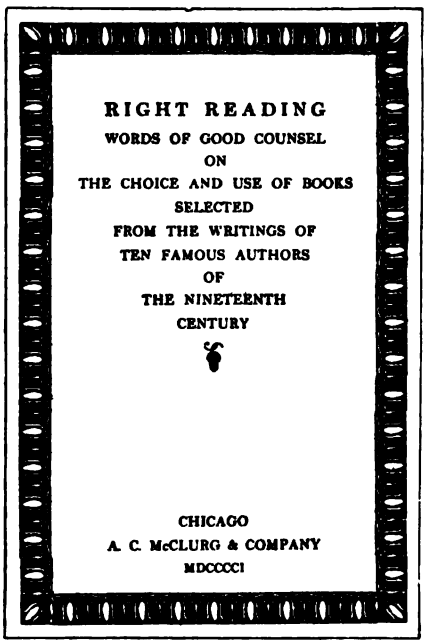

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MUSIC AND CULTURE.

Those writers who engage in the discussion of the delicate subject of culture seem to take it for granted that the printed page is what chiefly concerns their theme. It is undoubtedly true that among the agencies of culture literature occupies the foremost place, and that it is mainly by means of books that we come to know the best that has been thought and done in the world. But there are other agencies as well, and they must not be left out of the reckoning. There are, for example, such things as travel through lands associated with past human achievements, participation in commemorative exercises and civic festivals, and personal intercourse with the high-minded men who keep the torch of idealism alight from generation to generation. There are also the fine arts other than literature; for it is a very one-sided and contracted culture that ignores the immense contribution made by sculpture and painting, by architecture and music, to the treasure-house of man's creation.

With all that may be urged in behalf of the other forms of what is called fine art, it seems to us that music must, on the whole, be given the place next in importance to that occupied by literature among the agencies of culture. Even graphic art, with all its manifestations in color and line, with all its modes of multiplication for the service of the many, seems to

us less important than music as the expression of the human spirit, and less potent as a source of that "joy in widest commonalty spread" which art alone is capable of diffusing. But coupled with this belief of ours in the power of music for the purposes of culture there has always been the feeling that its possibilities were very dimly realized and its mission very imperfectly fulfilled. This is not so much because of any failure of music to secure its requisite share of our attention as because of the thoughtless if not wilfully perverse attitude toward the art which is too often assumed by those who should know better.

There is clearly no reason for saying that music is neglected in our modern life. When we consider the part that it plays in religious exercises and public gatherings of every sort, its serviceable function in the school and the family, we may not fairly bring that charge against it. Does not the humblest home boast its piano or cabinet organ, and do not the daughters of the household take what they call "vocal" or "instrumental" in "studio" and "conservatory," and afterwards make ruthless exhibition of their accomplishments? And yet — the question is of the gravest import — one cannot help asking if all this activity, all the expenditure of money and energy which this involves, really makes for culture. For entertainment is one thing, and social accomplishment is another thing, and culture is a third thing, quite different from either. From considerable observation and inquiry it seems to us that the two former aims obscure the latter to an extent that should be the cause of much concern. To cultivate music primarily for the amusement of one's friends or for the enhancement of one's social value is to deal unworthily with a noble art and to miss a means of self-development which has few equals and perhaps no superior when viewed in its relation to the totality of the individual — intellect, emotion, and character.

What should we think of literature if it were studied in the spirit with which most young people — not of their own motion, but because they are so taught—approach the study of music? Imagine the study of literature so narrowed that it should mean nothing more than the mechanical art of reading aloud, and of constant practice in reading selected trivialities to one's friends. Think of setting before young people such an ideal of literature as that, an ideal which would deal with literature as if it were a collection of "pieces to speak" and not the refined expression of the human spirit in all ages. To advance this supposition is to make manifest it absurdity, yet something not unlike this is what we commonly do in the case of music. Here also is an expression of the human spirit perhaps as rich and varied and potent for the uplifting of the soul as the other, and we allow ourselves to fall into the habit of regarding music as a collection of "pieces to play" or to sing. The young student of piano-playing spends weary years in acquiring facility of execution, and never dreams that this technique is not an end in itself, but simply the means to an end — that learning to read is only a preliminary necessity, and does not touch upon the purpose of a rational pursuit of the culture obtainable through music.

For this exaltation of accident at the expense of substance there is a complex of causes not easily analyzed. The case may be cleared up in part by specifying a few such things as the personal vanity of most students, the commercialism which actuates many teachers and institutions for the training of musicians, and the general apathy of the public toward the serious aspects of musical art. The whole environment of the average young person engaged in the study of music is such as to endow him with false ideals and to obscure the nobler aims of the art to which he is giving his best energies. He is taught to perform compositions merely for the sake of playing them, and without being helped to understand either their spiritual message or their place in the history of music. He is forced to play a few things with wearisome iteration instead of being encouraged to play many things without greatly caring whether or not they are well played. In fact, if he shows signs of the habit of browsing in the musical library, he is severely discouraged, although browsing in music, as in literature, is one of the most helpful of practices, and can do what no amount of formal teaching can do for the growing mind. At home and among his friends, he is placed on exhibition upon every possible occasion, and at every stage of his progress, thus strengthening him in the misconception that his study is not being pursued at all as a means of culture, but as a means of supplying diversion for the social circle. This point of view, although absolutely destructive of the culture-mission of music, is adopted only too readily by the average young person in the average non-musical environment, and the final stage of degradation is reached when he deliberately adapts himself to the taste, or the

tastelessness, of his audience, and, instead of giving the best that is in his power, gropes upon the lower level of the imagined likings of his hearers. Those who are thus false to the light that is in them are to be found among musicians of all ranks, and their number includes finished artists as well as immature students of the art. The prostitution of music to this ignoble ministry is very common, and is one of the most discouraging features of the general situation.

It has always seemed to us that the publishers of music might do much more than they have done to encourage the student to study music as he would study literature. Nothing is more common than to discover that the performer of some famous composition has no intelligent notion of where it stands among the composer's works or of its relation to the historical development of the art. One may be a brilliant player of the sonatas of Beethoven and, except for the mnemonic jog of the opus numbers, have but a dim notion of where a given sonata belongs in the development of the master. One may bring much musical training to the concert hall, and listen to the symphony or the oratorio without in the least understanding whether the work in question was written early or late in the composer's career, or what it represents in the history of music. Among opera-goers, whether they are musicians or not, the same confusion exists, although opera is the branch of musical composition whose development is the easiest to understand. Not to know, for example, that Weber came before Wagner — that he must have come before Wagner — is like being ignorant of the fact that Lessing was a predecessor of Goethe. Not to realize the artistic abyss that lies between the second and fifth symphonies of Beethoven or between Verdi's "Rigoletto" and "Otello" is like failing to realize the like distinction between "Comus" and "Paradise Lost" or between Romeo and Hamlet as heroes of tragedy. In the literary cases here adduced we should call it blank and inexcusable ignorance of elementary matters; but in the musical cases it would not be difficult to find musicians with long years of training who would regard such mistiness of view as a thing of trifling importance. Even with the musician who makes a specialty of the interpretation of some one composer, it will not infrequently be found that he is without a systematic view of that composer's artistic development; that he cannot tell which compositions follow which others, and why, or which belong in the same group, and why; that his acquaintance with his own chosen master is on a par with the knowledge of the Shakespearian reciter or elocutionist, and not with the knowledge of the true Shakespearian student.

We have said that the publishers of music might extend their usefulness in this matter of musical education with a view to culture rather than to performance, and the impulse which led us to the foregoing discussion was, in fact, provided by a publishing enterprise that has recently been inaugurated by the Oliver Ditson Co. In the preparation of their "Musicians' Library," of which the initial volumes have just appeared, these publishers have undertaken "to include all the masterpieces of song and piano music; to gather into beautifully made volumes of uniform size and binding the best work of the best composers, edited by living men of authority." Here at last we are to have an extensive series of books of music to which are applied the methods with which we are familiar in books of literature; we are to have musical works accompanied by portraits, biographies, and critical discussions, their selections dated and chronologically arranged, their contents accurately reproduced from standard texts, and provided, in the case of the volumes of song, with the exact words of the original and with English translations of literary quality. The two volumes now at hand are "Fifty Master Songs," edited by Mr. Henry T. Finck, and "Forty Piano Compositions of Frederic Chopin," edited by Mr. James Huneker. Some two score additional volumes are in course of preparation, among which we note, as particularly attractive, four volumes of "Songs from the Operas," edited by Mr. Frank Damrosch; four volumes of "The Lyrics of Richard Wagner," edited by Mr. Carl Armbruster, besides the song and piano albums devoted to single composers, and edited by such men as Messrs. H. E. Krehbiel, Philip Hale, W. F. Apthorp, and W. J. Henderson. This enterprise is so entirely in the right direction and so clearly embodies the right principles of music publication that we extend to it a most cordial welcome, and believe that it will become an efficient agency in promoting musical culture in the sense in which that term has been used in the above discussion. Here are books of music that are not made for the performer alone, but are as nearly as possible like other books, and may claim the same place in the library.

The New Books.

A View of Seventeenth-Century France.*

A lively account of French society and the French court in the first half of the seventeenth century is furnished by M. Arvède Barine's "La Grande Mademoiselle." As explained by the dates on the title-page, and also by the running title in the body of the book, it is only the youth of Mademoiselle that we have to do with in this volume. The author takes leave of her forty-one years before her death, but his closing words give promise of a second volume at no distant date. In another respect, too, the main title of the book might be criticized as deceptive: our heroine's affairs occupy but a small part of the 436 pages the work contains, her life serving rather as a handy string to fasten together a miscellaneous mass of material illustrating the manners and customs of her age. The writer so crowds his stage with other characters, — Richelieu, Mazarin, Marie de Médicis, Anne of Austria, Condé, Turenne, kings, princes, and a host of lords and ladies, — as greatly to obscure his intended star. Mademoiselle's own memoirs, of course, afford the historian an important, though often untrustworthy, source of information. He supplements them with many contemporary letters and memoirs, sometimes giving his authorities in a footnote, but oftener leaving them to the reader's conjecture. Nor is there any bibliography provided, although a reasonably full index — which it is not improbable that we owe wholly to the translator — is found at the end.

These allowances being made, the book has much to commend it. The age in which Mademoiselle de Montpensier lived is regarded by the author as one of transition. The "Christian pessimism of Racine," succeeding the "stoical optimism of Corneille," he looks upon as exemplifying a marked transformation wrought at this period in the moral atmosphere of France. The five chapters of the book are five studies in as many phases of seventeenth-century life, — education in the early part of the century; public manners as influenced by the *salon;* the theatre; the state of religion; the Fronde. These are the main topics, while around them are grouped countless subsidiary matters.

We note, in the first chapter, the little esteem in which education was held by the nobility and gentry. People of quality regarded books and writing as the tools of plebeians, good enough for professional fine wits and lawyers' clerks, but not fit for their betters. The education of women was, of course, a conspicuously minus quantity. An illustrative extract from our heroine's correspondence is almost incredible in its orthographic vagaries —to use a contradiction in terms. The rudeness of manners, too, even of court manners, passes belief. The corridors and stairways of the Louvre were put to uses that forbid description. The semi-barbaric housekeeping practised by royalty fairly astounds one. When the king invited distinguished guests, he never furnished their rooms. He offered them four bare walls and bade them provide for their own comfort as best they could. Banquets, we read, "were given in the corridor, in the *salle*, in the ante-room, or in the sleeping-room, because literary intuition was undeveloped." (A rather curious *non sequitur*.) As illustrating the manners of the "gentle," take the following:

> "Once upon a time, at a dance, Comte de Brégis, having received a slap from his partner, turned upon her and pulled her hair down in the midst of the banquet. At a supper, in the presence of a great and joyous company, the Marquis de la Case snatched a leg of mutton from a trencher and buffeted his neighbor in her face, smearing her with gravy. As she was a lady of an even temper, she laughed heartily, and the incident was closed. Malherbe confessed to Madame de Rambouillet that he had 'cuffed the ears of the Viscountess d'Auchy until she had cried for aid.' As he was a jealous man, his action was not without cause, and in that day to flog a woman was a thing that any gentleman felt free to do."

Great need, in truth, was there of the refining influence of the *Précieuses*, and of the *salon* as instituted by Madame de Rambouillet. The pranks of her guests began to assume a less brutal form than slugging and hair-pulling. The Comte de Guiche, after a hearty supper of mushrooms, awoke the next morning to find his clothes much too small for him. Convinced that his indulgence had wrought his undoing, he thought his last hour was come. But his friends took pity on him in time to save his life by explaining that some merry rogue had caused all the mischief with needle and thread while the victim of the joke was asleep.

The condition of the theatre and the state of the church are treated at some length, with interesting illustrative matter. The move-

* La Grande Mademoiselle. 1627–1650. By Arvède Barine. Authorised English version by Helen E. Meyer. Illustrated. New York: G. P. Putnam's Sons.

ments of the Fronde, with special reference to Mademoiselle's participation therein, claim the last hundred pages of the book. The rescue of Condé by opening the city gates to him when hard pressed by Turenne, after the battle of the Faubourg St. Antoine, is ascribed wholly to our heroine, in accordance with the claims made by her in her memoirs. With her flight from Paris, upon the downfall of the Fronde, this account of her youth, and of her persevering but unsuccessful quest for a royal husband, is brought to a close.

It is rather a distant acquaintance with this energetic and self-assertive lady that the reader gains. Such portraiture as the author ventures upon is somewhat feeble in tint and hazy in outline. At one time Mademoiselle appears as a decidedly unlovely person with the bearing of a Cossack, at another as a marvel of sprightliness and beauty. Perhaps this is true to life, however, on the principle of the Virgilian adage concerning the mutability of woman. An amusingly frank bit of self-portrayal is worth quoting here from her own pen.

"I am tall; I am neither fat nor lean; I have a graceful and freely moving figure, and my bearing is natural and easy. My bust is well formed. My hands and feet are not beautiful, but there is great beauty in their flesh, and the flesh of my throat is very pretty. My leg is straight, and my foot is well formed. My hair is beautiful ash-blonde. My face is long, and its contour is fine. The nose is large and aquiline. The mouth neither large nor little, but distinctly outlined and of a very agreeable form. The lips are the color of vermilion. My teeth are not handsome, but neither are they horrible. My eyes are blue, neither large nor small, but brilliant, gentle, and proud, like my mien. I have a haughty, but not self-glorified air; I am polite and familiar, but of a manner to excite respect rather than to attract the lack of it. . . . I may say without boasting that I become whatever I put on better than anything I put on becomes me. . . . Nothing breaks me down; nothing fatigues me; and it is difficult to judge of the events and the changes in my fortunes by my face, for my face rarely shows any change. I had forgotten to say that I have a healthy complexion, which is in accord with what I have just said. My tint is not delicate, but it is fair, and very bright and clear."

The two portraits given in the book (from what originals we are not informed) tend rather to confirm than to refute this testimony.

An item of some importance concerning the death of Marie de Médicis may be worth mentioning. Contradicting the commonly accepted report of her death in a garret in Cologne, in the utmost poverty, the author contends, but still without giving chapter and verse for it, that she died in a house formerly occupied by Rubens, and that at least eighty servants surrounded her death bed. This latter he infers from the list of her legatees. "To the day of her death," he adds, "the aged Queen retained possession of silver dishes of all kinds, and had her situation justified the rumours of extreme poverty which have been circulated since then, she would have pawned them or sold them."

The author's diligence in getting together such a mass of material and making so readable, and in some respects valuable, a book out of it, is worthy of praise. If its length seems somewhat fatiguing in the translation, that may be partly the reader's fault in not having been born a Frenchman. Now and then a racy bit of character-sketching enlivens the narrative. What could be more delicious than this picture of the jaunty and irresponsible Gaston, Duke of Orleans, the father of our heroine?

"His vivacity was extraordinary. The people marvelled at his unfailing lack of tact. Though very young, he was well grown. He was no longer a child whose nurse caught him with one hand, forcibly buttoning his apron as he struggled to run away; yet he skipped and gambolled, spinning incessantly on his high heels, his hand thrust into his pocket, his cap over one ear. . . . He carried out his cowardice with impudence, and his villainy was artful and adroit. However base his action, he was never troubled by remorse. He was insensible to love, and devoid of any sense of honour. Having betrayed his associates, he abandoned them to their fate, then thrust his hand into his pocket, pirouetted, cut a caper, whistled a tune, and thought no more of it."

After this, one is not surprised to read of his brother, Louis XIII.:

"He had studied but little; he took no interest in the things that pleased the mind; his pastimes were purely animal. He liked to hunt, to work in his garden, to net pouches for fish and game, to make snares and arquebuses. He liked to make preserves, to lard meat, and to shave. Like his brother, he had one artistic quality: he loved music and composed it. 'This was the one smile, the only smile of a natural ingrate.'"

The translator has done her part acceptably, but not with such happiness of effect as to make the reader oblivious of her intervention. "A document dated posterior [*i. e.* posteriorly] to 1670," is an example of "elegant" English that reminds the reviewer of an unlettered acquaintance who thought to convey an impression of culture by speaking of the *centre* of the day, meaning *noon*. "Repeated frequentation of the Salon" smacks somewhat of Chesterfield. "Inenarrable depravity" is rather good, though obsolete. "Years gorged with events" calls up a picture of old Father Time as a glutton — devouring the way before him. "Recriminative dualogues" is self-explanatory. The numerous portraits and other illustrations add much to the attractiveness of the book.

PERCY F. BICKNELL.

The Pleasures of the Table.*

Here is a noble "Yule-gift," a book truly fit for the season; a book beautiful to behold, and which fairly smells of Christmas, — of burnt brandy and holly and bays; a book which goes out into the world singing cheerfully and lustily:

> "The Boar's Head in hand bring I
> With garlands gay and Rosemary.
> I pray you all sing merrily
> *Qui estis in convivio.*"

And in very truth the book bears a Boar's Head upon its cover. It tells, too, of daintier fare, as these chapter-titles bear witness:

Cookery among the Ancients — With Lucullus and Apicius — The Renaissance of Cookery — Old English Dishes — L'Almanach des Gourmands — A German Speisekarte — The School of Savarin — From Carême to Dumas — The Cook's Confrère — American *vs.* English Cookery — At Table with the Clergy — Sundry Guides to Good Cheer — On Sauces — The Spoils of the Cover — Two Esculents Par Excellence — Sallets and Salads — Sweets to the Sweet.

It needed good knowledge of cookery and literature even to frame such a list of chapter-headings; and a ready wit and cunning hand to make them speak to us so temptingly "between the lines."

The full title of Mr. Ellwanger's book reads as follows: "The Pleasures of the Table: An Account of Gastronomy from Ancient Days to Present Times. With a History of Its Literature, Schools, and Most Distinguished Artists; together with Some Special Recipes and Views concerning the Æsthetics of Dinners and Dinner-Giving." If every book-review could quote such a succinct and true epitome of the contents of a volume, as is this, and add such a list of vivid chapter-titles, we might secure in a few lines an exact knowledge of the book under consideration, and thus be spared the verbose platitudes of so many of our reviewers. This book, however, deserves more than a presentation of its attractive title-page and chapter-headings, for it is an unusual and altogether novel book. No previous work has thoroughly covered the important art in question, — an art so closely connected not only with the pleasure but the welfare and hygiene of mankind.

We have had innumerable treatises on practical cookery and gastronomy. Mr. Ellwanger gives a Bibliography of such, in which, it may be noted, works by women predominate in the English language, while in France men seem to have furnished the literature as they have developed the art of cooking. In the present book the history and æsthetics of the table predominate over the utilitarian side. An occasional rare recipe is given, however; and in treating of the hygiene of the table some pernicious customs are dealt with in plain speech.

A sense of gratified appreciation fills me as I read the sparkling chapter upon "The Cook's Confrère,"—something of the mingled feeling of gratified pride and satisfied justice which we have upon hearing tardy praise given a worthy friend who has through some misapprehension or mistake been for a time under a cloud. For "The Cook's Confrère" is he who was chosen by ancient Rome and by King Richard III. of England as a badge and cognizance, and by St. Anthony as his patron,—the *Hog*, an entity of inestimable benefit to mankind and to cooks. Hindus, Mohammedans, Buddhists, and Israelites to-day regard the Hog as what ancient writers termed "rascal." And what must be their cuisine? It has well been said that were his lardship, the onion tribe, and that priceless herb parseley removed from us, gastronomy would become obsolete and would hopelessly cease to exist. Without lard, ham, bacon, sausages, spare rib, souse, head cheese, or chine, how empty would be our larder! And vanished too would be our patés, our larded filéts and game. This chapter on the Hog is a fit companion to Charles Lamb's famous essay on Roast Pig; and a prize of great delight is offered to the reader in the account of a copy of Lamb's works which Mr. Ellwanger bought in Paris, bearing the initials of Lamb, and annotated in Lamb's own handwriting, and having two additional pages written into the dissertation on Roast Pig.

One minor statement of Mr. Ellwanger's I am going to question, though it is of no gastronomic importance. He gives the year 1774 as that of the invention or discovery of a much-loved dish — ice cream. It is said that a French chef in the employ of the Duc de Chartres set a dish of ice cream before his master upon a hot day in that year. I cannot believe that the French — the leaders in culinary arts — could have been so slow in learning of that delicacy; for in the journal of William Black (a gay young spark who was Secretary of the Commissioners appointed by Governor Gooch of Virginia to treat with the Iroquois) is the following entry under the year 1744:

*The Pleasures of the Table. An Account of Gastronomy from Ancient Days to Present Times. By George H. Ellwanger, M.A. Illustrated. New York: Doubleday, Page & Co.

"Annapolis, Saturday, May 19, . . . After which came a Dessert no less Curious: Among the Rarities of which it was Compos'd, was some fine Ice Cream which, with the Strawberries and Milk, eat most Deliciously."

The illustrations scattered throughout Mr. Ellwanger's pages are unusually charming, and form a valuable collection of pictures on culinary, gastronomic, and sporting subjects. All of the originals are rare, and some are unique. Among the most pleasing may be mentioned the beautiful Flemish interior entitled "A Sa Toute-Puissance!" from a painting by Gabriel Metzu, 1664; a spirited etching, by Birket-Foster, of a splendid flock of geese, "The Bird of St. Michael"; the "Promenade Nutritive," with its curious antique cooking utensils; Klein's unctuous monk in his "Non in Solo Pane Vivit Homo"; Masquelier's "Supper in the Eighteenth Century"; and the three sensuous woman diners in "Après Bon Vin," from the engraving by Eisen in the 1762 edition of "Contes et Nouvelles." Of course the chapter on "The Spoils of the Cover" gave opportunity for the inclusion of such fine sporting prints as Cooper's "First of September," Snow's "First Catch Your Hare," one from the painting by Stubbs (1768) of "The Spanish Pointer," and Howitt's "Partridge Shooting" (1807). The chapter on truffles and mushrooms has Vayson's realistic picture, "Truffle-hunting in the Dauphiné."

I turned the last of the four hundred and fifty pages of Mr. Ellwanger's book with unusual sentiments in my brain. Perhaps no other book ever roused in me not precisely an envy of the author—of his having written the book, nor of the good fame and name which will come to him through it; but, rather, a distinct envy of the qualifications, the traits, the experience, the learning, which had made him capable of writing it. I can see what it all means, what it proves. To elucidate this special subject in the manner which he has, called for special qualities; some of these were natural gifts, others were acquired by association and by education. The writer must know the history and literature of many lands—of all civilized lands. This knowledge he could acquire only by careful study, liberal education, and ample means, since he must have above all a well-selected French library, a special library not found in public collections, and he must be distinctly a good French scholar. He must have travelled widely, and have a discerning mind, and an excellent memory. He must have a fine and critical palate, must know well his wines so as to tell of them separately and to make them accord with their complementary dishes; thus once more is indicated the necessity for financial ease and welfare. He must be a botanist and agriculturist, to know of fruit and flower in field and garden; and he must be a flower-*lover*, else the book had lost many of its daintiest touches, much of its delicate charm. And with all this must be combined the power to place his natural gifts and acquired knowledge gracefully, fluently, and forcibly in print. Incidentally, the writer should know more than a smattering of hygiene, medicine, and chemistry, and be able to point out the digestive sequents of various articles of diet; he should have good health himself that his sense of taste and smell should be unimpaired. He should know of art, of the great pictures of the Dutch and Flemish schools; should be a sportsman, to tell of game-food in fur and feathers, and a disciple of Isaak Walton. I think he must be a bit of a cook himself, and I am sure he must be a *man* — no woman could have written the book.

ALICE MORSE EARLE.

AN EPIC OF AMERICAN EXPLORATION.*

Two events of more than ordinary importance opened up the nineteenth century for the young republic of the United States: two that are but as one in their common relation to the same imperial domain, and yet each in itself a transaction so great that it well merits the separate interest which it always excites. These events were the acquisition by President Jefferson of the territory known as the Louisiana Purchase, and the exploration of that territory and its western neighbor by Lewis and Clark. Appropriately, each of these two episodes is to be separately commemorated by centennial ceremonies in the early years of the present century,—the purchase of the Louisiana Territory at its eastern margin on the Mississippi River, and the Expedition of Lewis and Clark at the farthest limit attained by them on the shores of the Pacific Ocean.

Each of these episodes afforded a signal illus-

* THE EXPEDITION OF LEWIS AND CLARK. Reprinted from the edition of 1814. With introduction by James K. Hosmer, LL.D. In two volumes. With portraits and maps. Chicago: A. C. McClurg & Co.

THE CONQUEST. The True Story of Lewis and Clark. By Eva Emery Dye. With frontispiece. Chicago: A. C. McClurg & Co.

tration of American enterprise, and in each the foremost factor was the vigorous and zealous personality of the alert President, Thomas Jefferson. It was he who selected and sent to France the ministers who effected the purchase, and it was he whose flaming imagination had long before suggested the western exploration as both desirable and feasible. Leader in diplomacy and statesmanship, and pioneer in advancing scientific discovery,—these were but two of the phases of character of the "many-sided Jefferson," who was at once framer of the Declaration, advocate of religious freedom, promoter of State education, organizer of Territorial Government, constitutional lawyer, inventive agriculturist, and disciple of music and the fine arts. Yet it was less the diversity of his intellectual pursuits than it was the excellence of his attainments in so many fields that won him distinction.

One gains new views of the quality of Jefferson's leadership in studying concurrently his methods and processes in these two phases of western development. It has become fashionable to decry his slowness in rising to the great opportunity of acquiring at once the whole of the Louisiana Territory. But it should be remembered that Jefferson's doubts were constitutional scruples, and they did not convict him of feebleness; for a mere weakling could not have risen to the height of conscientious misgiving on the subject. It should be remembered, too, that Jefferson took the lead in voicing the demand for free navigation of the Mississippi, and that not even his ministers at the French court had suspected the willingness of the First Consul to sell all the French possessions. It was Napoleon Bonaparte alone who was the great originator of the scheme for the transfer of the Louisiana Territory; and there was no American who could have foreseen the rapidity with which events would press forward when prompted by the necessities of Napoleon's plans. But that Jefferson was no dullard among his progressive countrymen is shown by his early advocacy of the scheme of trans-continental exploration. Before the most sanguine could have hoped for any early acquisitions of territory west of the Mississippi, even before Gray's discovery of the Columbia River, Jefferson had, as early as 1783, broached the idea of such an exploration to Colonel George Rogers Clark, and had asked him, "How would you like to lead such a party?" In 1786 and 1788, he had twice proposed the project definitely to John Ledyard, and Ledyard had once undertaken such an expedition. At about the time when Gray was discovering the Columbia, Jefferson was again airing his design, and this time it was planned to pursue the route of the Missouri River, with Meriwether Lewis in charge. So it was merely the realization of his twenty years' dreams of westtern exploration, when it fell to the lot of Jefferson, in 1803, to exercise authority on the subject, and to become the director of the actual journeys of Lewis and Clark. His intense desire for the success of the project was manifest when he addressed Congress confidentially on the subject, on January 18, 1803, suggesting that the real design be masked under an act appropriating money "for extending the external commerce of the United States." His ascendancy was exemplified in the celerity with which Congress, within six weeks, acquiesced literally in what Jefferson had proposed. All this was before even Napoleon had become ready to abandon the French claims on this continent. Even if Jefferson were among the latest to realize that Louisiana was actually ours, his perspicacity and inventiveness had already prepared the nation to receive and to develop the magnificent domain which was to drop into America's lap when the Napoleonic earthquake should shake the world.

It ought not to be urged as a reproach, as has been done, that this grand exploration in behalf of scientific knowledge was projected as a commercial venture. That such was the fact is only one of the palpable evidences that the Americans are preëminently a commercial people. This national proclivity has more than once given tone to our political affairs. Commercial differences were at the bottom of the contest between the thirteen colonies and the mother-country; and it was largely the necessities of trade that united the colonies in their resistance to Britain. So, again, the movement toward the constitution of 1787 originated in a commercial convention at Annapolis. An intimate connection between politics and traffic is quite normal in a great industrial state. The sagacity of Jefferson used the passion for trade as the readiest means of increasing the national stock of knowledge of our geography, natural history, ethnography, and general resources.

The versatility of Jefferson was manifest in the instructions which he gave to this expedition for the extension of trade, on the eve of its departure. Minute and wide-reaching, these instructions added to the duty of exploration that of making and preserving ample

notes of the observations of the party as to latitude, longitude, and the courses of streams, and the topography, soil, climatic conditions, weather phases, vegetable and mineral productions, and animal life, of the country traversed; the extent of trade conducted between the native inhabitants and their Canadian and other neighbors; and the possible conditions of the fur traffic both in the interior and on the Pacific coast, and the best means to promote the same. To the recital of these duties were added prudent suggestions looking toward the maintenance of pacific relations with the tribes encountered, and for precautions to be taken to assure the return of the party from the Pacific, and also directions for frequent reports to the seat of government. Nor did the provident President fail to arrange for the undisputed succession of the leadership of the expedition in case of emergencies. Reading to-day the minutiæ of this chart for a wilderness journey, and noting how it anticipated the daily necessities of the travellers, a stranger might think that Jefferson was himself a hardy explorer whose wise precepts were the fruit of long experience in wood-craft.

The inspiration of these ample instructions was not lost upon the ardent pupils of Jefferson who led forth his expedition across the unknown continent. The fulness, minuteness, and fidelity of their reports of their travels are now, after the lapse of a century, as they have ever been, the admiration of all who read them. Theirs was the most extensive exploration upon the continent, and their account of it remains the greatest book extant of western continental travel. Dr. Elliott Coues well styled it "Our National Epic of Exploration." It was the worthy forerunner of a long line of American literature of travel and exploration.

When the History of the Expedition appeared in print, its charm speedily overran the borders of our own land, and it was hailed with foreign as well as domestic approbation. The daring Americans, says Mr. Richard Walsh, had "disclosed a new world to the gaze of philosophy and the march of civilization." The Scotch and the English reviewers frankly admitted that "this expedition does great credit, both to the government by which it was planned, and to the persons by whom it was executed," and that the leaders had "performed, with equal ability, perseverance, and success, one of the most arduous journeys that ever was accomplished." The first authentic edition of the Travels, — that of 1814, prepared under the direction of Nicholas Biddle, with the coöperation of Captain Clark, after the untimely death of Captain Lewis, — was immediately republished in London, and was within two years translated into and published in the German and Dutch languages. Before 1814, the journal kept by Gass, a member of the exploring party, had been printed in several editions; and from this and other sources, partial accounts of the Expedition and its work had been prepared and published, so that eleven editions in English and one in French had appeared, all of them fragmentary and none participated in by the leaders of the expedition. Reprints of the authentic version of 1814, in English, were issued in Great Britain and America in 1815, 1817, and 1893, the last named in four volumes, edited and copiously annotated by Dr. Elliott Coues; and the abridged version published by Messrs. Harper & Brothers has appeared in twenty successive issues, limited in number, during a series of years. So nearly continuous, and so well-nigh perennial, has been the desire to read and reread this story of adventurous travel. Yet all these issues of the authentic narrative were but recently out of print, inaccessible to the general public, and to be found only on the shelves of favored libraries.

The recent revival of interest in centennial history has created a demand for the republication of this "epic of exploration." One new issue has preceded the Chicago edition here chronicled; and the early presentation has been announced of a full copy of the original notes of the explorers, from which the Biddle edition was compiled. But among all these responses to the general desire, the Chicago edition published by Messrs. A. C. Clurg & Co. will easily hold high place. It is a faithful reproduction of the Biddle edition of 1814. Its clear and distinct letter-press and tasteful binding, both so pleasing to the eye, will be welcomed by readers who are so fortunate as to peruse it, and those to whom the Travels are not new will delight to greet their old acquaintance in so elegant a dress. Dr. James K. Hosmer, whose lucid historical style abundantly recommended him for the assignment as editor of this reissue, contributes to it a graceful introduction, in which the large import of that expedition, its high place in the development of the Great West, the skill with which it was managed, its pacific effect upon the suspicious and uneasy tribes, and the vast results flowing from it, are tersely yet felicitously summed up. Here

again, as in other of his historical writings, Dr. Hosmer has emphasized the imperious will of the future Emperor of France as the dominant element in the transfer of Louisiana. Lewis and Clark are happily idealized as "the Dioscuri of American tradition," whose achievements have made real to the present age the fabled exploits of Castor and Pollux, the stalwart champions of Greek mythology. The publishers are to be congratulated on their choice of an editor for the Chicago edition of this "national epic," no less than upon its praiseworthy typography.

The stirring and strenuous life of the western frontier, as that frontier was aligned before the great expedition, and also as it has since been advanced, teemed with romantic experiences; and the renewed recital of the events of that early period naturally arouses the imagination of lovers of the marvellous. Our national literature already exhibits a centennial phase in the abundance of recent historical romances. In this class may be mentioned, for convenience, one entitled "The Conquest: the True Story of Lewis and Clark,"—though it is not easy to class this book as either a history or a romance. Its narrative embraces the entire period of the life of William Clark, who was four years older than Meriwether Lewis and survived him many years; and it covers the years of the wonderful activity of Clark's older brother, General George Rogers Clark. In chronological sequence, the author has set forth all the leading incidents of the romantic lives of these stalwart pioneers and of some of their spirited contemporaries, and has garnished her story with much that is apparently only traditional. The startling surprises of the journey across the continent appear in all their novelty; and the exciting narrative wears the garb of fiction, though occasional statements of familiar history, and transcripts of letters from members of the exploring party, give to romance an air of verisimilitude. The author's title, "The Conquest," implies more than the mere expedition; it is "the Winning of the West" that has awakened her fancy, and that she has sought to narrate in heroic form. Her unique version of the "epic of exploration" will fascinate many readers, and will doubtless induce in many others a more appreciative interest in and a more sympathetic understanding of the intrepid men who actively promoted the expansion of our national domain.

JAMES OSCAR PIERCE.

AN OLD AND A NEW ESTIMATE OF THOREAU.*

An edition *de luxe* of "Walden," a reprint of William Ellery Channing's "Thoreau, the Poet-Naturalist", edited by another friend and biographer of Thoreau, Mr. F. B. Sanborn, and a new life by Mrs. Annie Russell Marble, all issued within a few months, point unmistakably to a gratifying awakening of interest in Thoreau and his philosophy of life. From the nature of his message this is only to be expected. The strange thing is that, with all the latter-day emphasis upon nature-study, the hermit of Walden should not sooner have come to his own. It has been said that every American newsboy knows his Emerson, but the phase of Transcendentalism represented by Thoreau has never been in the air. And today, after forty years, his two-fold panacea for social ills — solitude and simplification — is but beginning to be received as a fresh and timely revelation by an over-burdened world. This neglect has been due of course to the sharp edges of the man. An eccentric, an egotist, sentimental over Nature, cynical towards his fellow-men, — the popular idea of Thoreau has been that of Lowell's brilliant but unsympathetic essay, which sets forth that most insinuating of fallacies, a dramatic half-truth.

It is the one point of likeness between Channing's and Mrs. Marble's biographies that they combat Lowell's position, both painting Thoreau as thoroughly human and natural in spite of his oddities. To Channing the time passed at Walden was the merest episode; he barely mentions it. He is writing of his most intimate friend, with whom he talked and walked, and whose poetic appreciation of Nature he so enjoyed. It does not occur to him that any man of sense should think Thoreau abnormal. "Walden," he says somewhere, "increased Thoreau's repute as a writer, if some great men thought him bean-dieted, with an owl for his minister, and who milked creation, not the cow. It is in vain for the angels to contend against stupidity." And he turns serenely to his next point. Mrs. Marble's defence of Thoreau is conscious. It is indeed her main contention that his Quixotism has been

* THOREAU, THE POET-NATURALIST. With Memorial Verses. By William Ellery Channing. New edition, edited by F. B. Sanborn. With portrait. Boston: Charles E. Goodspeed.

THOREAU. His Home, Friends, and Books. By Annie Russell Marble. Illustrated in photogravure. New York: T. Y. Crowell & Co.

over-emphasized, her chief aim to translate his apparent antagonism to society into an earnest effort to meet its vital problems.

Except for this one point in common, the methods of the two biographers are as the poles apart. Channing did his work before 1873, when biography had not yet become a fashion, nor the making of it an exact science; he was therefore not hedged in by precedent as he might be today. But furthermore he was a genius, — without being like that other genius, Boswell, a fool. His work is erratic, irregular, rambling, often obscure, marked by curious omissions and constant repetition, rich with recondite allusions and interesting citations. It is necessary to wade in deep if you would find Thoreau, but you are paid double for your effort. You find Channing also. And if his work displays the eccentricities of genius, it does not stop with the merits of mediocrity; it presents Thoreau with a vividness, an intimacy, a completeness, equalled only by the few master biographies.

It is needless to say that Mr. Sanborn has performed his difficult editorial duties with rare tact and discretion. He knew Thoreau well, and Channing better. He has been familiar with this work on "The Poet-Naturalist" for almost forty years, having read the draft of 1863 and published it in part in his newspaper, "The Boston Commonwealth," and seen the 1873 version (now out of print) through the press. The present edition is based upon a copy marked with Channing's revisions and annotations. In the interest of clearness a few insertions from the original sketch of 1863 have been made. There are some new passages from Thoreau's unpublished journals and papers, and a few additions to the "Memorial Verses" at the end of the biography. In the "Walks and Talks" of Thoreau, Emerson, and Channing, the names of the interlocutors, omitted by Channing, have been supplied, and there is an occasional change of order. An excellent index systematizes the book and makes it available for reference. But the alterations are superficial; in its new edition the work is still Channing's. It is his portrait that Mr. Sanborn has chosen for the etched frontispiece of the volume, and he has refrained from omitting any of the "Memorial Verses," though their connection with Thoreau seems slight, because "the connection existed in his [Channing's] enduring memory and his tender heart, and among them are some of his best lines."

When brought into contrast with Channing's unmeasured "feast of reason and flow of soul," Mrs. Marble's book is noticeably methodical. If he is wilfully obscure and enigmatical, she is almost painfully anxious to secure proper proportion and to make herself understood. That is, she has aimed to write a popular and at the same time an unbiassed study of Thoreau. To this end she has made use of Channing's, Sanborn's, and Mr. Salt's biographies, as well as of Thoreau's letters and diaries (some still unpublished), and she has interviewed the few surviving friends of Thoreau and his sister Sophia. She has studied her subject conscientiously and thoroughly, and has made good use of her ample materials.

Mrs. Marble has not tried to paint a striking, dramatic picture. Thoreau's reputation, she thinks, has already been dragged at the tail of too many epigrams. Instead, she wishes to tell the whole story, omitting nothing in the way of inherited temperament, early training, or environment, that will serve to account for the man's seeming inconsistencies. The "Walden Experiment" — she uses Thoreau's own phrase for it — is perhaps the crisis of her book, but she shows that it was not the experiment of a hermit, nor yet of a misanthrope, that its motive was neither laziness, selfishness, nor a desire for notoriety; and that independence of society formed no part of the plan. These popular misconceptions she refutes with Thoreau's own words and the testimony of his friends, and she makes out an excellent case. The gist of the argument is that Thoreau was both "sylvan and human," as Alcott aptly put it, that his complex nature asked correspondingly much of life, and that he went to Walden because he preferred beans and leisure for poetry and Nature study to drudging days spent in catering to the "bugbear maintenance." St. Francis taught his followers that the guide-posts on the royal road to freedom of the spirit read, "Have no riches." "Have no wants and you are free," amended Thoreau. But he did not make a programme nor gather a party. He applied his theory, but it was the theory and not the specific application that he valued. So it is a mistake to suppose that to be a disciple of Thoreau one must seek out a Walden and plant a bean field. Thoreau spent two years in his "wooden ink-stand," but he lived his philosophy to the last day of his life.

Mrs. Marble's interest in Thoreau's theory of living does not make her oblivious to his work as a naturalist and a writer. In this last connection she insists that his so-called imita-

tion of Emerson was merely the result of similar surroundings and interests, and that he was as far as possible from being a parasite of Emerson or any other man. Indeed his ultra-individualism is at once his most distinctive trait and his worst failing. So Mrs. Marble is not a mere apologist. She freely admits the rough edges, but she pleads for the integrity and consistency of the man. On the whole her impression of Thoreau seems well rounded, impartial, and sympathetic; one which should enlarge the circle of his influence.

Both books are handsomely bound and well printed. Besides the ordinary edition of the Channing reprint there is a limited edition on hand-made paper, with five additional full-page etchings. Mrs. Marble's work contains eleven beautiful photogravure illustrations.

EDITH KELLOGG DUNTON.

WEBSTER IN HIS PUBLIC LIFE.*

In his latest book Professor McMaster has re-written the public life of Webster from the sources, and has given the reading public perhaps the best account of the development and the effective influence upon the nation's history of our greatest orator and one of our greatest statesmen. Such of the chapters as were published in the "Century Magazine" proved to be interesting; but it is only as they are gathered together in a volume that we see the strength and skill of the author's work.

Comparing the book not only with Curtis's full biography, but with Lodge's volume in the "American Statesmen" series, or even with Congressman McCall's fine oration of last year, one misses much that he would expect and wish to find in such a biography. Although there is a somewhat full account of Webster's early life, and of the environment that gave shape to his character and development, the account of his mature years presents only his public life to us. There is nothing of the personal side: we are told that he made a fine income as a lawyer; we learn incidentally that he was married and had children, and a picture of his second wife leads us to infer a second marriage. There is nothing about his social life, nothing about his personal habits and characteristics, his intense love of nature, his Marshfield home, and his home life. Of his last days the author disposes in ten lines. It is not Webster the man, but Webster the great figure in American history, that interests Professor McMaster. Nor does our author give us much of his own opinions about Webster and his various achievements. There is no discussion of him as an orator, or as a lawyer, or even as a statesman: for these matters we must go to the books of McCall and Lodge and Curtis. We are taken, as it were, to see Webster in the important acts and moments of his life; and these are left to tell us of the man. Even of such events, some are almost unmentioned: the Dartmouth College Case, that made Webster's reputation as a lawyer, has one line; the Plymouth oration, another line; and his service in the Massachusetts Convention, less than a page. But we have forty-five pages, or one-seventh of the book, given to the encounter with Hayne as the climax of Webster's career, — though even here there is little of enthusiastic description of the dramatic scenes, but rather a setting forth of main points made by the contestants and of the significance of the contest in the great struggle between the North and South. Of the great orations, that at Bunker Hill is most fully described, and that on the Greek Revolution receives due attention. With proper gratitude for what the author has given us, the reader cannot help wishing that he had seen fit to give more.

One naturally turns to the Seventh of March speech as a test of an author's treatment of Webster; and Professor McMaster's final chapter containing his discussion of this most famous of all his speeches is interesting and valuable. We quote a few sentences.

"The purpose of Webster was not to put slavery in nor shut it out of the new Territories, nor make every man in the North a slave-catcher, nor bid for Southern support in the coming election. He sought a final and lasting settlement of a question which threatened the permanence of the Union and the Constitution, and Clay's 'comprehensive scheme of adjustment,' he believed, would effect the settlement. The abolition, the anti-slavery, the Free-soil parties, were to him but 'Northern movements' that would 'come to nothing.' The great debate of 1850 he regarded as idle talk that interrupted consideration of the tariff. Never, in his opinion, had history made record of such mischief arising from angry debates and disputes, both in the government and in the country, on questions of so very little real importance. Therein lay his fatal mistake. The great statesman had fallen behind the times, and it was perhaps well for him that he was now removed from the Senate to the Department of State. . . . Change of place, however, brought no change of views, and his hatred of the Free-soilers and the abolitionists grew stronger and stronger. To him these men were

*DANIEL WEBSTER. By John Bach McMaster. Illustrated. New York: The Century Co.

a band of sectionalists, narrow of mind, wanting in patriotism, without a spark of national feeling, and quite ready to see the Union go to pieces if their own selfish ends were gained. Free-soilers and abolitionists were all one to him, and as such were attacked in language unworthy of the great man."

Webster had indeed fallen behind the times, had parted company with the constituency that had always idolized him, and had brought upon himself criticism and denunciation which embittered the remainder of his life. From the beginning, his passion had been for the Constitution and the Union. He could see the forces that were working to undermine this Union, but he had not the moral insight that could discern the new forces and the new issues that were to displace those that had filled his life. His motives were fiercely attacked; he was called traitor, slave-catcher; he was accused of giving up his life-long convictions to secure Southern support for the presidency; he was compared with Benedict Arnold by those who had been his ardent supporters. But we are far enough away now to see that his motives were pure and his statesmanship was sound in many of his positions; but he could not discern the signs of the times.

The book is beautifully printed, is adorned with twenty-three excellent portraits in addition to other illustrations, and contains a full index.

CHARLES H. COOPER.

IN NEW LANDS AND OLD.*

Novelty attaches to the story by Mr. Francis H. Nichols of his journey "Through Hidden Shensi." The remoteness of this Chinese province has made it so inaccessible to most travellers that accounts of its customs and people have rarely appeared outside of missionary journals. The author's journey from Peking lay through Shansi and Shensi along the route of the retreat of the Dowager Empress Tsz' Hi and her court when distasteful foreigners were in the Imperial City. Mr. Nichols entered China as the representative of the "Christian Herald," in the interests of the distribution of the famine fund raised in this country for sufferers in Shensi. He travelled with official escort, and with the card of Prince Ching, head of the foreign office. This proved to be an "open sesame" to the best that the mandarin could command, and brought immediate solution of all difficulties. As a guest at official inns, he drank the tea which the Emperor liked, and became accustomed to being gravely reminded by the banchaiti that the pile of bricks on which he slept was the same bed on which the Son of Heaven had passed the night. The book is especially opportune because of the light which it throws upon the retreat of the Court and other recent events of Chinese history. The unique facilities which the author enjoyed brought him into close contact with Chinese officialdom, the source of many of the incidents related. In Chinese eyes, this retreat was a triumphal progress, a leisurely tour of inspection, followed by a return in state after the dispersal of the barbarians who had invaded the capitol before the invincible Chinese. The route of the royal party was still marked by repaired roads and bridges, by fresh paint and gilding on idols and temples, and by unwonted order and cleanliness in the *Kung Kwans*, or official inns. The dominating personality as well as the barbarous punishments of the Empress Dowager were everywhere apparent. She forcibly suppressed all sympathy with the Boxer movement, and decapitated corrupt officials or unsatisfactory cooks with equal ruthlessness. The common people were everywhere loyal to the Empress, and had unbounded confidence in her ability and desire to maintain "Peace."

"Nearly all the stories that were told to me to illustrate the true greatness of the Empress Dowager concluded with the words 'and his head was cut off.' Accounts of the imperial progress through Shansi and Shensi, as related by mandarins and banchaitis, strongly resemble the experiences of 'Alice' with the 'Wonderland' queen."

The degradation of Ta-a-Ko, son of Prince Tuan and heir-apparent, was not a political move nor occasioned by the banishment of his father, but resulted from the pranks by which this Manchu Don Juan sought to enliven the dull capitol Sian.

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*THROUGH HIDDEN SHENSI. By Francis H. Nichols. Illustrated. New York: Charles Scribner's Sons.

GLIMPSES OF CHINA AND CHINESE HOMES. By Edward S. Morse. Illustrated. Boston: Little, Brown, & Co.

CRUISING IN THE WEST INDIES. By Anson Phelps Stokes. New York: Dodd, Mead & Co.

THE HOME-LIFE OF THE BORNEO HEAD-HUNTERS, Its Festivals and Folk-Lore. By William Henry Furness, 3rd, M.D., F.R.G.S. Illustrated. Philadelphia: J. B. Lippincott Co.

IN ARGOLIS. By George Horton. With Introductory Note by Dr. Eben Alexander, late United States Minister to Greece. Illustrated. Chicago: A. C. McClurg & Co.

WAYFARERS IN ITALY. By Katharine Hooker. Illustrated. New York: Charles Scribner's Sons.

THE LAND OF THE LATINS. By Ashton Rollins Willard. Illustrated. New York: Longmans, Green, & Co.

IRELAND, INDUSTRIAL AND AGRICULTURAL. By various authors. Edited by W. P. Coyne. Illustrated. New York: Imported by Charles Scribner's Sons.

"Ta-a-Ko was such a good fellow and his wanting to have a good time was such a rare Chinese fault that these characteristics might have proved an antidote to hereditary narrowness and fanaticism. One can hardly help regretting that he will never sit cross-legged on the throne of the black-haired people."

Mr. Nichols visited the ruins near Sian which contain the disputed Nestorian tablet which records in Chinese and Syriac the introduction of Christianity into China in the seventh century. Photographs of the inscriptions are reproduced, including some not heretofore recorded. The author regards the evidence for the authenticity of the tablet as conclusive. Neither military nor missionary spirit breathes in these pages. It is an unimpassioned record of the author's observations, and Chinese problems are mostly untouched; however, the blight of the land, the opium curse, does rouse him to expressions of indignation at England's course in forcing the trade upon China, and at the falsifications of the Royal Commission of 1893 which condones the iniquity. In his preface, the author acknowledges that he fell somewhat under the spell of the Shensi point of view. His veneration of ancient and antique methods reaches such a point at times that it warps his comparisons of policies in this "gray land of dim beginnings and of upstart barbarian nations." A single instance will suffice to show the method and spirit of these contrasts. A few taels had been stolen from his caravan by one of his carters, who under torture confessed to the mandarin that he had spent the money. Whereupon the mandarin insisted that Mr. Nichols accept reimbursement from his private purse. In comment the author remarks: "I have heard of Mott Street Chinamen being held up and robbed by 'toughs' on the Bowery, and I believe that some of the thieves have been punished; but I have yet to learn of one such case in which a police-captain refunded to the complainant the amount of his loss." Obviously there is little basis for comparison of the aforesaid laundryman and the famine-fund envoy travelling on Prince Ching's card; nor is this incident typical of the treatment of foreigners by Chinese mandarins. This distortion of perspective, combined with the brevity and unique conditions of the author's acquaintance with China and with his ignorance of the language, render his judgments of Chinese character and customs less discriminating than those of others who have written from the experiences of many years of intimate contact with the race. Still, the book is a valuable contribution to the literature on China.

For two years Professor Edward S. Morse occupied the chair of zoölogy in the Imperial University at Tokyo, and after a residence of several years in Japan he made a brief visit to Shanghai and Canton, and thus gained a few "Glimpses of China and Chinese Homes." The notes of his journal, with pen-and-ink sketches of Chinese dwellings and interiors, especially of kitchens and utensils of household economy and industry, were published in an American architectural journal. These have been expanded into a small book, with the help of a wide margin and thirty-five empty pages between chapters. The value of the work lies in its illustration of articles not usually pictured in books on China, and in the critical comparisons of things Chinese and Japanese. The book is marred by a tinge of pessimism even on extraneous subjects.

An address before the New York Yacht Club upon "Cruising in the West Indies" has been published in book form by Mr. Anson Phelps Stokes, for the use of yachtsmen in these waters. It recounts briefly the experiences of the "Sea Fox" on a trip from Charleston to Port of Spain, and return via the Bahamas. Suggestions are made for a sixty and for a hundred days' itinerary among the Virgin, Windward, and Leeward Islands; and there are notes regarding the Bermudas, Barbados, and Bahamas. Reminiscences of yachting and sailing experiences, and a few words about yachting in Grecian and English waters, the latter principally concerned with royalty, are added. A brief appendix deals with the political future of these islands of our tropics. A good map, a list of books, and blanks for the record of a cruise, are inserted.

Several books have been written about Borneo and its people, but most of them are concerned with the externals of the subject, and at the most deal only with the coast tribes. Dr. William Henry Furness, 3rd, has penetrated into the interior among the head-hunting Kayans and Kenyahs of the Baram district of Sarawak. His book, "The Home-life of Borneo Head-Hunters," as its title indicates, is a piece of intensive work confined to a thorough and skilful investigation of the life and customs of these savage tribes. His several chapters treat of the home-life, of the ceremonies attending the naming of a chief's son, and of the early training of a head-hunter, an incident in which is the method by which the boys are accustomed to the letting of human blood. An aged slave woman is utilized by the father for

this hardening process. The author also describes in detail the omens of the preparations for, and the progress of a war expedition, and the elaborate ceremonies at the conclusion of peace. Their religion requires that a fresh human head must be hung on the verandah of the village long-house after every calamity, to bring again blessing and prosperity to the community. The chapter on personal embellishment treats of the patterns and method of tatooing, and the curious splitting and elongation of the ear-lobes, together with other bodily mutilations. The signs and customs attending the operation of *lali*, a species of Bornean taboo, are explained, and variations in the different tribes are noted. These chapters also give a most interesting picture of the jungle-life of these simple people, of the structure of their homes with their domestic and industrial equipment, of their rude arts, of their culture of rice, preparation of tapioca, and collection of camphor and edible bird's nests, of their military accoutrements and religious symbols. The author also vividly portrays the daily life in the villages along the river, the work and play, the customs and superstitions, which attend minutiæ of the daily routine, as well as those which mark more important events, such as a camphor hunt, a fishing party, a trip to a neighboring tribe, the taking of a head, marriage, sickness, death and burial. He also gives an insight into the character of the people, and the reader comes to admire the intelligent Tama Bulan, to distrust the crafty Laki La, and to tire of the lugubrious and voluble Laki Jok Orong.

"What with browless and lashless eyes, inky teeth, brass plugs, looped ears, and blue legs, I am afraid I have given but a sorry picture of those whom I would fain have my readers regard with as much kindliness as my memory now holds for the originals. These freaks of fashion are, however, merely external; underneath I found honesty, hospitality, gentleness, and a child-like simplicity. The Kayans and Kenyahs harmonise with their surroundings. The very word 'jungle' possesses an indefinable charm, — it is full of gay, exuberant life in insect and flower; but in its depths, side by side with these, lurks swift death. Deep-seated in the heart of the joyous, child-like Borneans, there reigns in their bosoms, true to their jungle home, an inextinguishable yearning for a head not their own. Nevertheless, I like them."

The author also comes to understand why Rajah Brooke has been so successful in governing Sarawak. Running through several chapters is a tale of diplomacy in which the Resident skilfully uses a tribal feud to administer retributive justice, utilizes their belief in omens to further peace even while proclaiming his own skepticism of their efficacy, satisfies a head-hunting expedition with an ancient borrowed skull, and brings a bloodless foray to a triumphant Jawa, or peace celebration. We are also told of the Punans, who "have never a thought of the morrow; no cares; no responsibilities; no possessions; no enemies, for they desire nothing that other people have, not even clothes; money is dross; and home is where they rest their blow-pipes and hang up their parangs." This is a most charming book of travel. It reads well, its field is novel, and its treatment is most thorough and satisfactory. Moreover, there is in it a wholesome human element. One notes a slight tendency to repetition, with too frequent use of the parenthesis; he longs for a map, and wishes so heavy a book were better bound. Its charm is greatly heightened by the 89 full-page heliotype plates, well executed from photographs which excel in composition and appropriateness.

In his preface to the book just noted, the author states that he omits unimportant details as to the height of the thermometer, the discomforts of food or travel, or the number of men who carried his luggage. On the other hand, in Mr. George Horton's "In Argolis" we find that it is primarily personal experience and incident which forms the thread of his story. Anything, from the setting up of a stove to the christening of the family Babycoula, serves to guide his "flitting about in an irrelevant and inconsequential manner." With the craft of a bookmaker, he manages incident and story to portray the life of shepherds and fishermen, townsfolk and priest, in the little Greek village of Poros, and to mingle with narrative myth and history, and not a little poetry and fancy,—and all in a humorous, nay, jocular style. Mr. Horton was once in our diplomatic service in Greece, and his book records the experiences of a summer with his family in a remote Greek village. It illumines the life of the Greeks of to-day. A few illustrations from photographs, and an introduction by Professor Alexander, formerly United States Minister to Greece, lend interest to the volume.

One might well imagine that an author planning to write a book of Italian travel to-day would find it difficult to avoid well-beaten paths and to clothe the theme anew with interest and novelty. But this is just what Miss Hooker has most admirably done in her "Wayfarers in Italy." It is an account of the sojournings of a small party of ladies in some of the smaller cities, towns, and villages of the Lombard plain,

in the Marches and Abruzzi and the heart of Umbria. It records a drive through Tuscany, and excursions from Rome and along the Adriatic, with visits to little-known towered cities. One chapter is given to a sojourn in Florence with an Italian household, and another, the best in the book, to a charming account of gondola days in Venice. It is typical of the work that widely-known places of interest are passed by, and the reader is delighted with new discoveries in byways of city and country. St. Marks and the Grand Canal are mere landmarks by the wayside, and the Campanini is not even mentioned; but we do visit the Madonna of San Giorgis, and make a most memorable call at the home of Giovanni, our clever gondolier. These were merry wayfarers, and Italy through their eyes is not only beautiful and everywhere interesting but it is also a land of good cheer and pleasant folk,—so much so, in fact, that one longs for disaster or a villain to break the spell. This is a charmingly written book, dainty and bright, and full of humor and human interest. It also contains a deal of information, and might well be used as a supplement to Baedeker. The whole volume, binding, typography, illustrations, from title to tail-piece, is in excellent keeping with the refinement and good taste of the text.

It is a different Italy that one sees in Mr. Ashton Willard's "Land of the Latins," which is mainly confined to Rome and its environs, and, notwithstanding the title, deals more with modern Roman society and Italian men and women of affairs than it does with Italy or Rome of to-day. The reader gains some insight into the personalities of the royal family, of Italian actors of note, and of authors in several fields of literature. It is the life in the palaces, at the theatre, at the races, in country homes, at the summer resorts, in the studios and bookshops, which the author describes in a manner not without interest, but lacking somewhat in color and humor.

A handbook originally prepared for the Glasgow International Exhibition by the Department of Agriculture and Technical Instruction for Ireland has been reissued in more elaborate form, becoming, in fact, an encyclopædia of Erin. It sets forth Ireland's chief economic resources and industries from lace to linen and stone to ships. It is also full of information on questions of sociological import and more than local interest, such as the economic distribution of the population, the workings of the coöperative credit associations, and the "Congested Districts Board" for the relief of the peasantry, and especially the extensive system of agricultural coöperation in a great variety of ways, such as the sale of produce and the employment of expert instructors. The splendid equipment for art instruction in Dublin, Belfast, and Cork is described, and its results upon the lace and linen industries and the home-crafts carried on in peasants' cottages are made apparent. A fully illustrated chapter on modern Irish lace-making follows the process from designing to marketing, with a wealth of details that will delight connoisseurs. Naturally, the agricultural resources are most fully dealt with, from the physical features of the land to the various products of the fields and pastures; but the whole question of land-tenure, for obvious reasons, is not mentioned. The book is filled with facts from cover to cover, and is printed on a special Irish paper of excellent quality.

CHARLES ATWOOD KOFOID.

HOLIDAY PUBLICATIONS.

II.

Weighty in both senses of the word is the huge folio upon the painter "Pintoricchio, his Life, Work, and Time" (Lippincott), by Dr. Corrado Ricci, Director of the Brera at Milan. Indeed one must draw up to his library table if he would look this book over in comfort. The extra-heavy paper, however, makes a splendid printing-surface for the numerous superb reproductions of the painter's frescoes, some in color, some in photogravure, besides many half-tones, large and small. A number of the most beautiful of these plates depict the frescoes in the Borgia rooms of the Vatican. The restoration of these famous rooms and their reopening to the public in 1897, under the direction of Leo XIII., awakened interest in the great decorator and render timely this exhaustive study by Dr. Ricci, who has aimed to make his work more comprehensive, along both critical and biographical lines, than that of any previous writer. Pintoricchio is ranked very high by Dr. Ricci. While he lacks the depth and passion of the three or four greatest Italian masters, he clearly stands well up in the second rank by virtue of "his quaint and graceful fancy, the richness of his accessories and ornament, and his skilful distribution of animated groups of figures." Again, he is interesting because he occupies so unique a position in the Umbrian school, standing between the "conventional sweetness" of his master Perugino and the strongest work of Raphael, who, Dr. Ricci thinks, has gotten credit for some of his older friend's best designs. Then he lived in the fifteenth

century, that most princely and profligate period of the Italian Renaissance; and by no means the least interesting feature of Dr. Ricci's monograph is its attempt at a reconstruction of the environment of this *protégé* and friend of the Borgias. All the magnificence of the period glows in his splendid coloring and in the rich silks and brocades that bedeck his figures; and a real understanding of the frescoes implies a knowledge of the sumptuous beauty of fifteenth century Italy. As has been said, the most novel chapter of the book is that upon the Borgia frescoes. Next, both in interest and in beauty of illustration, is the treatment of the decorations for the Siena Library. Here the theory, current since Vasari's day, that Pintoricchio was indebted to Raphael for his designs, is discussed and shown not to be plausible. It is a pity that so scholarly and authoritative a work as Dr. Ricci's should be published without an index or a complete list of the plates it contains.

In "Social New York under the Georges" (Appleton) Miss Esther Singleton writes of the city houses and country homes, the furniture, plate, and china, the dress, the plays, balls, and dinners of the opulent pre-Revolutionary New-Yorker, aiming thus to build up a clear picture of the social conditions in what has sometimes been called "The Golden Age of New York." Primitive these conditions certainly were not, as Miss Singleton proves from such authentic records as old wills, inventories, letters, diaries, and newspapers. The documentary tone of the book grows a little wearisome before the end, unless one has some special interest in the subject; yet from another point of view it is a most valuable quality, indicating accuracy and completeness, and making the conclusions of real historical value. Like Miss Singleton's other study of Colonial days, "The Furniture of Our Forefathers," her new book is fully illustrated. The pictures show articles of furniture, china, plate, and costumes actually owned by famous citizens whose descendants have kindly allowed them to be photographed. The quaint tail-pieces to the chapters are reproductions of advertisements found in the newspapers of the day.

"Social Life in the Early Republic" by Miss Anne Hollingsworth Wharton treats most fascinatingly a similar theme. The author passes over the characteristic and interesting society of early New York, Boston, Philadelphia, and the Southern cities, to write of the more typically republican life at the new capitol of a new nation. Why this capitol was chosen despite the loud protests of the older cities, and how it was planned and built in nucleus, forms the theme of the earlier chapters. Those were the days when "a city of magnificent distances" had bitter meaning for the elegant Spanish minister whose gilded coach stuck in the mud in its transit across the miles of rutted lane that lay between the scattered residences; and when the prayer of the French diplomat, "My God! What have I done to reside in such a city?" was doubtless echoed by many a patriotic American statesman. But with characteristic republican promptness conditions were changed, and Washington blossomed into a social centre, retaining traces of its distinctive, old-time flavor down to the middle of the last century. Miss Wharton is steeped in all sorts of Colonial lore, and her racy, gossipy narrative is charming from beginning to end. The publishers (Lippincott) have brought out the book in a dainty yellow binding and with many excellent pictures. Most of these plates are reproductions of famous portraits and miniatures of some of the belles and beauties of the early republic.

One of the most profound and elaborate art studies of the season is Miss Maud Cruttwell's "Luca and Andrea Della Robbia and their Successors" (Dutton). Some idea of the book's scope may be gained from the fact that, with its various appendices, it contains three hundred and fifty large octavo pages and includes also no less than one hundred and fifty full-page illustrations. Again, the monograph embodies the results of original research, which shows itself as patient, painstaking, and scholarly. And, thirdly, the treatment, while detailed, is clear, unified, and surprisingly simple. The biographies of Luca, Andrea, and Giovanni Della Robbia are pieced together from the scant materials at hand; the distinctive characteristics of the art of each are pointed out, and there is a detailed analysis of all their important works, followed by an account of the productions of the more talented of Giovanni's brothers, including the bizarre porcelain palace that Girolamo built for the King of France. In the appendices are to be found a genealogical tree of the Robbia family, complete lists of the works of its various members, a bibliography, and a collection of documents many of which are here published for the first time. The purpose of the author is twofold. She wishes first to show that while Luca Della Robbia worked in terra cotta, and indeed invented that pretty and popular process in its application to sculpture, yet it was in marble and bronze that he showed his greatest power. And next she urges that Luca, being judged by such masterpieces as the Cantoria and the Bronze Doors, shall not be made to stand sponsor to the charming but inferior work of his nephew Andrea, and certainly not for the paltry performances of Giovanni and the later school. The connoisseur in Renaissance art will be most interested in the collection of documents, and in Miss Cruttwell's detailed investigations which aim to extricate from the composite terra-cottas of the Robbia family the special handiwork of each, as well as to assign entire sculptures to their respective artists. But the general reader will find delightful description and clear exposition, so unified by being related to a few essential points that he can easily follow this interesting history of the rise and decline of the Robbia art. The illustrations, many in photogravure, form a notable collection, and the binding of the volume is strikingly artistic.

Mr. and Mrs. Edwin H. Blashfield's well-known work on "Italian Cities" (Scribner) is now issued in a holiday edition, in two attractive volumes. The distinctive feature of the book in its present form is the remarkably soft and clear half-tone plates, almost equal to photogravures in beauty. These reproduce about one hundred masterpieces of Italian painting, sculpture, and architecture — generally in the last case some beautiful detail rather than a less interesting view of a whole building. Ravenna, Siena, Florence, Parma, Perugia, Cortona, Spoleto, Assisi, Rome, and Mantua are the cities considered, — not street by street, but for their spirit and atmosphere, and chiefly for their art treasures. St. Francis, however, who gave Assisi all its fame, is accorded, in the study of that city, equal place with Giotto; and the sketch of Cortona is entirely devoted to a visit to the nuns of Santa Margherita.

The fact that "Japanese" has come to be almost synonymous with "artistic" probably accounts for the other fact, that books about Japan are always beautifully bound and copiously illustrated. "Japan and her People," by Miss Anna C. Hartshorne, is no exception to this rule. It is issued in two volumes by Messrs. Coates & Co., in their "Photogravure Series," and its handsome red cloth covers are richly decorated with a stork pattern in gold. There are fifty excellent photogravures, picturing all parts of the land and all phases of the life of its people. Miss Hartshorne has lived in Japan for several years, has entered into the every-day life of all classes of the people, and loves the land and its traditions as if they were her own. She takes her reader into remote nooks and corners, where the customs of "old Japan" still linger undisturbed, and shows him how the genuine native lives and works and plays and worships. She gives him legends and folk-tales in plenty, and history, too, enough to make the monuments of to-day intelligible. She has in mind particularly the tourist, but in planning her work with reference to his probable itinerary, she merely makes it all the easier for the stay-at-home reader to imagine himself in the sunny land of the cherry blossom. A copious index, so often unfortunately omitted from books of travel, makes the material presented available for reference.

A second volume in the "Photogravure Series" (Coates), similarly illustrated, indexed, bound, and boxed, is "Vienna and the Viennese" by Maria Hornor Lansdale. Miss Lansdale bases her work upon Victor Tissot's, which she has considerably expanded and altered to bring it up to date. In writing of the gayest capital in Europe one cannot lack material. Miss Lansdale makes the most of all the associations of the city, as well as of its picturesque charm; and particularly for those of her readers who are looking forward to visiting Vienna she has written a very interesting guide.

From the press of Messrs. James Pott & Co. comes a book closely resembling, in make-up and illustration, the volumes on Japan and Vienna spoken of above. Its subject is "The Mediterranean," and it is the work of six writers whose vivid descriptions of the famous Mediterranean ports in Africa and Europe will be of value and interest not alone to travellers, but to all for whom the "venerable cities and storied ruins" associated with the Mediterranean have a perennial fascination. Twenty finely-executed plates in photogravure admirably supplement the text.

In her "Fictional Rambles in and about Boston" (McClure, Phillips & Co.) Miss Frances Weston Carruth takes her readers about new and old Boston and out to Cambridge, Lexington, and other historic suburbs, in search of the highways and homesteads that have been immortalized in "Boston fiction." If Europe is attractive because its great romances have made it so, likewise, Miss Carruth reasons, has Boston been the scene of much that is interesting in American fiction. But she straightway pricks her own bubble by adding that Boston's literary men were at first theologians, and later for the most part poets and essayists. She is therefore obliged to fall back on some rather unfamiliar novels, because the American classics do not give her sufficient material. Nevertheless the "Rambles" are very readable. Miss Carruth's interest in her subject is infectious; and then, if you do not remember the fictional reference, you can glance across the page and see the place referred to, for almost half the book is made up of illustrations. These plates are all of them excellent, and combine with the gay blue cover, and the interest of the text, to make a delightful holiday book about Boston.

Equally enthusiastic over another city, and for other reasons, is Mr. Jesse Lynch Williams. His "New York Sketches" (Scribner), now published in book-form, invite the reader to ramble with him along the water-front, walk up-town of a sunny afternoon, investigate the cross-streets of the city, and, venturing farther afield, test the actuality behind the phrase, "rural New York." It is not associations, literary or historical, that interest Mr. Williams, but the pulsing humanity and fascinating variety of the great city as it stands today. The illustrations, which are by Messrs. Jules Guérin, Henry McCarter, W. R. Leigh, Charles L. Hinton, Ernest Peixotto, Everett Shinn, and others, show us New York from as many points of view as there are artists represented; but all the drawings are striking and all bring out the city's picturesqueness, — the quality that Mr. Williams emphasizes.

"The Quest of Happiness," with its message of hope and good cheer, is just the holiday gift to choose for a pessimistic or disheartened friend. He will have to gain the quest for himself, but Dr. Hillis's point of view cannot but prove interesting and suggestive. The author is neither a visionary nor a materialist. His feet are planted on the facts of life, but his outlook is optimistic, and he is of course a Christian philosopher, with a Christian's idea of the meaning of happiness. Thus his view of a hackneyed subject is fresh and inspiring. He

pushes his explorations to the depths of the subject, and adorns every phase of it with a profusion of literary and historical allusions, interesting in themselves, if not always quite accurate or pertinent to the main thesis. The serious treatment of the theme does not suggest a decorative edition, but the publishers (Macmillan) have brought out the book in an ornate binding, with border designs in green on every page.

In "An Old Country House" (Harper & Brothers) Mr. Richard Le Gallienne is at his best. There are all sorts of quaintnesses for him to exploit — the old gardens and the older house, a room full of moth-eaten folios, a newly married pair, and finally a real old English Christmas, with a Yule-log and carol-singers. All these are written of in Mr. Le Gallienne's dainty and highly finished style, and permeated with his delicate fancy. Miss Elizabeth Shippen Green's softly-tinted illustrations exactly fit the text; and paper, typography, and binding are all in harmony with the leisurely, luxurious spirit of the writing.

With the three new volumes — "Joshua and Judges," "The Later Pauline Epistles," and "An Introduction to the Study of the Scriptures" by the Bishop of Ripon, — the "Temple Bible" (Lippincott) is complete in twenty-five volumes. By its convenient and dainty form, with each book or group of books printed separately, the principle of the natural growth and composite character of the Bible has been emphasized as it could be in no other way. The arrangement of the text by paragraphs instead of by arbitrarily divided verses cannot but aid intelligent reading. And the introductions, embodying the results of the best modern scholarship and written in a spirit alike rational and reverent, must be influential in unmasking the spectre of higher criticism; an influence which the excellent general introduction to the whole series will greatly strengthen. The appearance of the small leather-covered volumes, with their attractive typography and beautiful photogravure frontispieces, is too well known to need description. Indeed the "Temple Edition" has already made a place for itself among those whose interest in the Bible is many-sided, who appreciate its supreme spiritual value, and yet, believing that real appreciation implies clear understanding, wish to read and study it with the same earnest attention that they give to other great literature.

With ten of the world's greatest paintings as points of departure, Dr. Amory H. Bradford explains what is for him the spiritual significance of each, calling his book "Messages of the Masters" (Crowell). "These essays are not critical studies," the author tells us in his preface. "The one object in preparing them has been either to interpret the spiritual meaning of the painters or to follow the suggestions of their work." Thus from Murillo's "Holy Family" Dr. Bradford draws the theme of "The Sanctity of Human Love"; while Watts's "Sir Galahad" inspires a chapter on goodness, the crown of life; and Renouf's "The Pilot," one on "The Message and Ministry of the Sea." Each chapter is illustrated by a full-page photogravure of the painting discussed. The book is exceptionally well printed and handsomely bound.

"The History of Mr. John Decastro and his Brother Bat, Commonly Called Old Crab, the Merry Matter Written by John Mathers, the Grave by a Solid Gentleman": — so runs the quaint title-page of one of the season's interesting reprints (Irwin Press). First published in 1815, mysterious as to authorship, neglected by the reviewers, but kept in memory in an esoteric fashion by an occasional bit of clever criticism, and eagerly in demand of late years among its little circle of admirers, "The History of Mr. John Decastro" has had a career unique in literary annals. A conjecture that the original dedication was to Lord Ormonde gives name to this "New Ormonde Edition," which the editor, Mr. William S. Walsh, and the publishers have aimed to present "in just the shape the author would have approved were he still living in the flesh." The text has been but slightly modernized, and not expurgated at all, but left to stand as "an extraordinary efflorescence from the jovial, genial, boisterous, and none too squeamish Merry England of the Georges." A brilliant Introduction by Mr. Walsh discusses the various answers that have from time to time been proposed to the quite insoluble question of the book's authorship, and characterizes the racy Rabelaisian humor of the satire, suggesting its probable influence upon Thackeray, and its undoubted indebtedness to the whimsical mockery of Fielding and Sterne. The edition is in two volumes, handsomely bound in half morocco.

William Blake's famous illustrations for the Book of Job, twenty-one in number, have been reproduced in photogravure from the original etchings and issued in a folio volume bound in heavy cardboard, by Messrs. G. P. Putnam's Sons. These reproductions, which are of the same size as the now very rare originals, are the first to give any adequate impression of the strength and fantastic richness of Blake's best work. The present edition, which is limited, will be a great addition to any art library.

Not limiting her field to our rather modern American "antiquities" at all, Mrs. Alice Morse Earle has still kept pretty well within the geographical limits of the island of Great Britain and of the thirteen original States of the Union for the charming materials that, culled and sorted, go to make up her "Sun-dials and Roses of Yesterday: Garden Delights which are Here Displayed in very Truth and are Moreover Regarded as Emblems" (Macmillan). The quaintness of a day far more remote than the mere passing of time can hint pervades the pleasant narrative, giving it a notable literary quality. Mrs. Earle passes from sun-dials to roses and back again with a unity of sentiment that makes the phrase in the sub-title of "Garden Delights"

wholly appropriate. The earlier two-thirds of the book is given over to sun-dials, and examples of this time-honored method of telling the time of day have been gathered from Italy, Greece, France, Germany, and even distant Mexico and Japan; but with hardly more than a single example from each of these countries. England and Scotland supply an element which, under Mrs. Earle's treatment, is not felt as foreign. These examples, delineated in both letter-press and illustration, are numerous and inclusive (the dial without the gnomon on Massachusetts Hall in Cambridge being the only instance of any note that seems to be omitted), and the whole constitutes a veritable encyclopædia on the subject within the limits of civilization. Roses are discussed in something less of the discursive and more of the historical manner, but with the same play of delightful and thoroughly assimilated imagination. The lines at the very close — the inside of the back cover — of the handsome volume, headed "The Authors Friend to the Booke," are so entirely in the spirit of the whole work that they may well be quoted.

"Goe ventrous booke, thy selfe expose
To learned men, and none but those;
For this carping age of ours
Snuffes at all but choycest flowers,
Cul'd from out the curious knots
Of quaint writers garden plots;
These they smell at, these they savor,
Yet not free from feare, nor favour:
But if thou wert smel'd a right
By a nose not stuft with spight,
Thou to all that learning love
Might'st a fragrant nosegay prove,
So content thee, till due time,
Blaze thy worth throughout this Clime."

It is "To my Sister Alice Morse Earle" that Miss Frances Clary Morse dedicates her book on "Furniture of the Olden Time" (Macmillan). The author's recondite knowledge of her subject is strictly limited to examples of furniture actually within the United States and in many instances made here. But the wealth that came so freely in the early days enabled our ancestors to import from abroad, chiefly from England and Holland, the best specimens of the cabinet-makers there; and Miss Morse is thus given the opportunity to include examples which fairly cover the period from the middle of the seventeenth to the middle of the nineteenth centuries—until the desperate philistinism which Richard Grant White so resented and William Morris so reformed, had closed upon us with its meaningless curves and stained "black" walnut. Though France until the Revolution contained the greatest of artists and handicraftsmen in the manufacture of household furniture, the omission of all consideration of the charming instances of their work still so numerous in Louisiana gives Miss Morse's book narrowed and strictly defined limitations—necessary, perhaps, if the present volume was not to become unwieldy, but certainly worthy of a companion work to it at no distant day. Miss Morse's treatment is by chapters severally devoted to specific articles in customary use, as "Chests, Chests of Drawers, Dressing-tables," "Bureaus and Washstands," "Bedsteads," etc. Her narrative is free, unforced, and sufficiently succinct and well digested; and almost every page contains a reproduced photograph of some quaint or beautiful heirloom.

Mr. Guy Wetmore Carryl's "Grimm Tales Made Gay" (Houghton) is a collection of amusing travesties, in verse, of certain familiar fairy stories, "Grimm" and otherwise. Among the tales, to quote from the rhymed table of contents, are those which tell us

"How Rudeness and Kindness were Justly Rewarded,
How Beauty Contrived to Get Square with the Beast,
How a Fair One no Hope to His Highness Accorded,
How Thomas a Maid from a Dragon Released,"

and so on. Each "gay" tale has an ingenious up-to-date moral, and is copiously illustrated by Mr. Albert Levering, in his usual grotesquely humorous style.

"Penelope's Experiences in Ireland" by Mrs. Kate Douglas Wiggin is reprinted this year in an illustrated holiday edition uniform with the other volumes in the Penelope series (Houghton). Mr. Charles E. Brock, the illustrator of the series, is an adept at drawing Irish types, and the sketches that head each chapter are as good in their way as the text, the delightful humor of which is too familiar to need comment.

Thoroughly Ingoldsbian in spirit is the new edition of the immortal "Jackdaw of Rheims" (Young), illustrated by Mr. Ernest Maurice Jessop. Mr. Jessop has caught the whimsical humor of the poet-antiquary perfectly. His drawings are full of the same solemn fooling and rollicking wit that characterize the verses. He pictures everything, and, from the poor little Jackdaw with drooping head and rumpled feathers to the microscopic red hat that always stands above the Cardinal's name, everything is charming,—except perhaps the Cardinal himself, who is hardly impressive enough for so exalted a personage. The decorations, printed in two colors, are as artistic in general effect as they are humorous in detail. The volume is bound in unassuming brown boards with a picture of the Jackdaw on the cover.

Two delightful essays in Thackeray's most characteristic critical style, which have somehow almost escaped the notice of the bibliographers, are now published together in a choice limited edition by Messrs. H. W. Fisher & Co. of Philadelphia. Both essays originally appeared in "Fraser's Magazine," and both are satires upon the old-time Christmas "Annual," now happily defunct. "A Word on the Annuals," so Mr. Almon Dexter tells us in the introductory note, appeared a year before "Our Annual Execution." The former has never before been reprinted, and the latter only once — in the "Miscellanies" of Messrs. Fields, Osgood & Co.'s edition of Thackeray. The little book is bound in green watered silk, after the manner of the berated an-

nuals, and each copy is numbered and enclosed in a neat case. It should form a rare prize to collectors.

The bringing together of a great collection of European paintings, sculptures, and *objets d'art* in the Fine Art Loan Collection of the Glasgow International Exposition of 1901, gave Mr. D. S. MacColl the opportunity he has made such good use of in his "Nineteenth Century Art" (Macmillan). This handsome folio has for its letter-press a long and searching historical criticism of painting and sculpture during the century just closed, the numerous full-page illustrations being taken from the examples on view during the Exposition. Hardly a great name among the moderns is neglected, either by the text or pictures. The painters are arranged in schools, chapter by chapter, as far as possible, the question of nationality not entering into consideration at all except where a school has risen and persists in a single nation. Mr. Whistler is the only American artist mentioned at length, and the United States are not considered in any aspect. Though an impression must remain that Mr. MacColl has attempted to cover too much in a single volume containing no great amount of reading matter, his work is nevertheless conscientious and painstaking, and is informed with a practical knowledge of both French and English art. The illustrations, numbering not less than a hundred plates, many of them photogravures of exceptional quality, form a most interesting collection. The beautiful typography and binding also call for a word of praise. A more desirable gift for an art-loving friend could hardly be found among this season's publications.

Mr. Edgar Mayhew Bacon has written an interesting account of "The Hudson from Ocean to Source" (Putnam). He considers his subject from three points of view: as important because of its history, for the legends that cluster about it, and for its picturesque scenery. The material is arranged chronologically in part, and in part it follows the course of the stream northward. The story of the growth of the modern city of New York is of course excluded, as being a history in itself; but the struggles and achievements of the Dutch settlers, as well as of the adventurous spirits who pushed their way northward into the wilderness are narrated interestingly, in detail. Over one hundred illustrations depict scenes along the river.

In a two-volume edition, bound in white and gold, Messrs. G. P. Putnam's Sons reprint the original Moxon folio edition of Tennyson's "Idylls of the King," with its thirty beautiful illustrations by Gustave Doré. Four of the "Idylls" — "Enid," "Vivien," "Elaine," and "Guinevere" — are here included. The paper and typography are unusually attractive, and the photogravure reproductions are marvellous approximations to the original engravings. The book will be a rare treasure to the lover of artistic editions.

"Songs of Two Centuries" (Harper) is the title given to a new book of poems by Mr. Will Carleton, written, as the name suggests, in the last years of the nineteenth and the first of the twentieth century, and dedicated to the memory of the one and the success of the other. The poems are grouped under sub-titles, a citation of which will serve to show how varied is the contents of the volume. There are "Songs of Months and Days," "Songs of Home Life," of the Rivers and the Mountains, of the Nation, of Pleasure and Pain. Some are written in the quaint dialect which we associate with Mr. Carleton, others are in more serious vein and more conventional English. The volume is liberally illustrated from original drawings and photographs.

Mr. James Whitcomb Riley's well known poem "An Old Sweetheart of Mine" is now published by the Bowen-Merrill Co. in a holiday edition, with Mr. Howard Chandler Christy's illustrations in delicate color, and tinted subordinate decorations by Miss Virginia Keep. The poem, as published hitherto in Mr. Riley's works, has contained only eleven stanzas, though the audiences that have heard the writer's public recitation of his lines have been able to realize that the spoken version had a round eighteen stanzas. The missing seven are now for the first time allowed to appear in print. Mr. Christy's pictures follow closely the sentiment of the poem, and Miss Keep's floral wreaths are daintily conceived and colored.

The Macmillan Co. have this year added a selection from the poems of Shelley to their "Endymion Series." As in the Keats volume in the same series, Prof. Walter Raleigh has written the introduction and Mr. Robert Anning Bell has abundantly decorated and illustrated the book, and designed the cover and end-papers. Mr. Bell's symbolic drawings are evidently intended as a beautiful setting suggested by the poetry, rather than as intellectual interpretations of it. They are wholly in harmony with Shelley's strange, evasive spirit, and lend new charm to the lyrics that make up the bulk of this selection.

"In re-writing these volumes," says Hawthorne in his preface to "The Marble Faun," "the author was somewhat surprised to see the extent to which he had introduced descriptions of various Italian objects, antique, pictorial, and statuesque." It is this strongly marked Roman setting that has been further emphasized by sixteen half-tone illustrations in the new "Luxembourg" edition (Crowell) of this, the most popular of Hawthorne's romances. An introduction by Miss Katharine Lee Bates also calls attention to the close relation between the descriptive element in the romance and the jottings of the "Italian Note-books." The present edition is printed on good paper, and handsomely and durably bound in scarlet and gold.

"The Social Comedy" is a handsome quarto volume, containing over a hundred line and half-tone drawings. It is issued by the Life Publishing Company, and the pictures are representative of the sort of clever and genial satire on the seamy side of polite society, for which "Life" is famous. The drawings are carefully printed on heavy coated

paper, and the artistic red and gold binding is in keeping with the contents of the book.

That ever-flowering *jeu d'esprit* of the Reverend Richard Barham's, "The Ingoldsby Legends; or, Mirth and Marvel, by Thomas Ingoldsby, Esquire," has been reprinted in delightful form by John Lane, with scores of humorously interpretive illustrations by Mr. Herbert Cole. The volume, bound in red with a delectable cover design stamped in gold, contains the prefaces to the first and second editions, the three series of legends in both prose and verse complete, and the miscellaneous poems added for good measure.

Growing interest in Franciscan studies is attested by the publication of the fourth edition of "The Lady Poverty" (Tennant & Ward), as translated and edited by Mr. Montgomery Carmichael. This quaint little mediæval allegory of St. Francis's devotion to poverty is here translated into simple and stately English, often Biblical but never disagreeably archaic, which preserves all the freshness and reality that the story must have had for its unknown author. A photogravure reproduction of Giotto's "Espousals of St. Francis to the Lady Poverty" is given as a frontispiece. In its very attractive typography and tasteful binding, this dainty volume holds a prominent place among the inexpensive gift-books of the season.

Sir Gilbert Parker's tale of "The Lane That Had No Turning," which, when first published, gave the title to a volume of short stories, is now printed separately in holiday dress, with decorations and illustrations by Mr. Frank E. Schoonover. Besides the end-papers and numerous head and tail-pieces, there are seven full-page half-tone plates, illustrating as many dramatic moments in the story. The cover is very artistic, with its delicate fawn groundwork, green lettering, and dainty picture of Madelinette among the apple blossoms. (Doubleday.)

Mr. Harper Pennington has made eight illustrations in color for the new edition of Mrs. Nancy Huston Banks's popular novel, "Oldfield" (Macmillan Co.). The drawings are quaint, but rather too highly colored, and scarcely dainty or delicate enough to fit the Cranford-like quality of the Oldfield ladies; so that it is doubtful if they add much to the reader's enjoyment of this very charming old-time romance. The typography of the volume is excellent, and the cover artistic in color and design.

Magazine readers will remember Mr. W. D. Ellwanger's graceful lyrics, some of which are now collected in an entertaining volume under the title "A Summer Snowflake and Drift of Other Verse and Song" (Doubleday, Page & Co.). With wide margins and illuminated initials the pages present an attractive appearance. There is a frontispiece by Mr. A. B. Wenzell; and a snowflake design on the cover gives the book a holiday air.

Two popular illustrators, Miss Jessie Willcox Smith and Miss Elizabeth Shippen Green, have collaborated in the preparation of a charming calendar called "The Child," issued by Mr. Charles W. Beck, Jr., of Philadelphia. There are seven large-sized pictures in colors, representing quaint little folk amusing themselves appropriately to the various seasons. The color-printing is remarkably good, and altogether this is perhaps the most artistic and attractive of the calendars for the coming year.

In this busy age we no longer write journals for our descendants to gloat over, but diaries are still a necessity, and for the new woman quite as much as for her brother man. The special features of the "Lest We Forget" Standard Diary for 1903 (Cambridgeport Diary Co.) are clearly set forth on the title page, where it is said to be "A Book for Ladies' Use, in which to record Memoranda, Engagements, etc., with special pages for Church Notes, Club Notes, Dinners, Weddings, Days at Home, Card Parties, Record of Guests, Household Inventories, Birthdays, etc." On each page appears the proper date and the motto "Lest we forget." The diary is of convenient size, and is prettily bound in red cloth.

"The Cynic's Calendar of Revised Wisdom for 1903" (Elder & Shepard) is an amusing booklet constituting a calendar and memorandum combined, with scarlet page-borders and daily — or rather weekly — food in the form of familiar proverbs revised in the interests of the cynic. "Many are called but few get up," "Economy is the thief of time," "As you sew, so must you rip," "A word to the wise is resented," "Pride will have a Fall bonnet," "God gives us our relatives — thank God we can choose our friends," are a few crumbs of the delicious "wisdom," which we are all of us cynics enough to enjoy. The checked gingham cover is unique.

The "Love Poems of Herrick," edited by Mr. Frederic Chapman, is the latest volume in the "Lover's Library" (John Lane). In decoration it is uniform with the rest of the miniature series: there is a dainty violet pattern in gold on the purple cover, and marginal designs of violets, rings, and true-lover's knots. Herrick's love-note is unique and charming, and his lyrics seem especially appropriate, by virtue of their light touch and playful fancy, for inclusion in the tiny gift-books of this charming series.

Unusual both in subject-matter and make-up is "A Balloon Ascension at Midnight" (Elder & Shepard), by Mr. George Eli Hall. It is an authentic account of the author's first balloon trip, made from Paris, in June, 1901, in company with a venturesome young Frenchman. The story is tersely and vividly written, from the artist's, not the scientist's, point of view; and Mr. Gordon Ross has drawn a series of silhouettes in color, which emphasize both the wierd and the humorous phases of the adventure.

Messrs. Martin Ross and E. Œ. Somerville have furnished respectively the text and illustrations for the volume entitled "A Patrick's Day Hunt" (Dutton). The day's misadventures are cleverly told.

in Irish brogue and with some real Irish wit. Mr. Somerville has worked in perfect harmony with his colleague; and his illustrations, sketches in black and white and full-page drawings in color, are very amusing.

Admirers of Miss Marie Corelli's work will be interested in the illustrated edition of "Thelma" just issued by Messrs. R. F. Fenno & Co. The book is bound in red and gold, and has about a dozen good half-tones made from Mr. W. E. B. Starkweather's drawings.

BOOKS FOR THE YOUNG.

II.

Favorite authors in new covers.

A beautiful edition of "Don Quixote of La Mancha" has been made this season for the use of children by Messrs. J. M. Dent & Co. of London (imported by Dutton). The long disquisitions on the drama and other subjects of interest to their elders only are here omitted, and numerous illustrations worthy the clear print and fine paper are supplied by Mr. W. Heath Robinson. — Mr. Paul Creswick has added another to the numerous renderings into prose of "Robin Hood and his Adventures" (Dutton), for which Mr. T. H. Robinson has provided an abundance of pictures, many in color and still more in black and white. The narrative is fluent and sufficiently simple. — Charles Dickens's interesting and inaccurate "A Child's History of England" appears in an edition sumptuously illustrated by Mr. Patten Wilson, and published by Messrs. Dent of London (imported by Dutton). This beautiful edition is certain to meet with a favorable reception. — An authentic account of "The Adventures of Baron Munchausen" has been prepared for Messrs. Crowell's series of "Children's Favorite Classics," with an introduction detailing the sources of this series of incredibilities. Some designs of appropriate drollness illustrate the book fittingly. — Johanna Spyri's "Heidi" has been translated by Miss Helene S. White for the same series, and deserves the welcome among English-speaking children it has long been accorded in its own Germany as a simple story of child life in the Alps. There are a colored frontispiece and other illustrations. — Miss Constance E. Maud has derived the materials for her "Heroines of Poetry" (John Lane) from a number of sources. William Morris's "Maid of the Swan Skin," Malory's "Fair Maid of Astolat," Longfellow's "The Peasant Maid" and "Minnehaha, Laughing Water," Keats's "The Serpent Woman," Tennyson's "The Learned Princess," Browning's "The Little Duchess," and several more, have been turned into very pretty prose, the sources of them all (though the titles have been changed as well as the text) being familiar to all lovers of verse. The charming illustrative designs, one for each tale, are in Mr. Henry Ospovat's best manner. — A minor literary curiosity comes to hand in the form of "Mary Had a Little Lamb: The True Story of the Real Mary and the Real Lamb, As Told by Fannie M. Dickerson and by Mary Herself" (Stokes), to follow the wording of the title-page. The author of the first three stanzas of this perennial favorite was, it appears, John Roulstone of Sterling, Massachusetts, nephew of the settled minister there; the Mary was Mary E. Sawyer, and the teacher a Miss Kimball. Who composed the last three stanzas is not made clear, but it is stated that they appeared first in a book of children's verse published by Mrs. Sarah Joseph. Little Miss Sawyer duly became Mrs. Tyler, and survived until December, 1889, having been born in 1806. The lamb seems to have learned the secret of perennial lambhood, according to Mrs. Dickerson, who records of her and her mistress, "As the years passed, they skipped over the fields and meadows together, . . . Mary . . . and the lamb," but on a sad Thanksgiving morning the lamb (still a lamb, though the mother of twins) was tossed by a cow and died of it. Mrs. Dickerson tells the story first, then the account of Mrs. Tyler is quoted, and the book closes with the authentic version of the poem. — Something more than a mere child's book is Mrs. Mabel Osgood Wright's "Dogtown, Being Some Chapters from the Annals of the Waddles Family, Set Down in the Language of Housepeople" (Macmillan), a serene and pleasant story of well ordered country life, where dogs seem to have a much easier life than most folk with immortal souls. It is really charming to read, full of humor, and with a love story to give it interest to all ages.

For boys of every age.

"Ralph Wynward" (Nelson) is a story of Ireland in the days of Queen Elizabeth (not "good" Queen Bess to the Irish, at any rate), by Mr. H. Elrington, in which the heir to a family of old descent and high station runs away from home and becomes involved in the uprising of his kinsman, the Earl of Desmond. He is not much of a hero, this uncouth Hampshire lad, but he is abundantly human.—Colonel H. R. Gordon takes a notable figure from aboriginal life in colonial days for the central interest in "Logan the Mingo" (Dutton), and makes the story interesting to boys by associating two youthful cousins with the history of that heroic victim of the white man's perfidy. The tale is sympathetically told, and deserves a favorable reception.—Journalism and juvenilia come close to coincidence in Mr. Edward Stratemeyer's "The Young Volcano Explorers; or, American Boys in the West Indies" (Lee & Shepard). The schoolboys who were left in Venezuela in the author's earlier story "Lost on the Orinoco" turn up in time to see the eruption of Mount Pelée, and some vivid description results.—"How the Twins Captured a Hessian" (Crowell) is by Mr. James Otis, and gives a pleasant account of the way in which two little Long Island boys took possession of one of King George's mercenaries, while the British lion was still ramping up and down between New York and Philadelphia. — Out of the unsuccessful war waged by the United States for the liberation of the Cuban people (unsuccessful, that is, in the sense of freeing them from an irresponsible tyranny) comes the material for Mrs. Harriet T. Comstock's "A Little Dusky Hero" (Crowell). This latest addition to the vast body of heroes of the Spanish war is the little negro who acts as body-servant to the colonel of an American regiment, and saves that warrior's life upon occasion. The story is unquestionably interesting. — Rather old for the average boy, since it deals with "men" in college, Mr. Homer Greene's "Whispering Tongues" (Crowell) tells of the way in which two college intimates have their friendship as well as their character put to the severest test. — "Jack and Black" (Lippincott) is a melodramatic story of life in an English school, from the pen of Mr. Andrew Home, with half a dozen illustrations by Mr. Harold Copping. The life of a schoolboy who stands between a desperate man

and a fortune is sought by his accomplices, the mystery behind the persecution which leads to the lad's flight with a comrade not being disclosed until the end, and the reader kept guessing accordingly. — The hero of Mrs. Molesworth's "Peterkin" (Macmillan) is a little boy who discovers a sort of fairy princess for himself through a parrot in which he is interested, and bravely goes to a neglected little girl's rescue with unforeseen results. It is in the equable and pleasant manner of this well-known writer, and worthy the attention of juvenile readers. — Mr. John Kendrick Bangs takes all the most modern inventions made possible by electricians and others, and combines them in a series of *Münchausenlich* narratives for his "Bikey the Skicycle and Other Tales of Jimmieboy" (Riggs Publishing Co.). Those who know Mr. Bangs's work — and who does not? — will find him at his best and most vagarious here. Mr. Peter Newell's inimitable illustrations in color add mightily to the attractiveness of the book.—Miss Ethelred B. Barry invents a situation admirable for humorous purposes in her "Miss De Peyster's Boy" (Crowell), where a worthy spinster of an age the reverse of uncertain adopts a remote and youthful cousin newly orphaned. After developing the humor abundantly, the hobbledehoy, after the nature of such creatures, exhibits qualities which set Miss De Peyster quite as good an example as she has been setting him.—"Penn Shirley" has another volume in the long series of her works for children, this latest being named "Boy Donald and his Hero" (Lee & Shepard). The scene is laid in California, and the "hero" is Donald's elder brother, who does notable things in the narrative. The illustrations are by Miss Bertha G. Davidson.—"Young George: His Life" (Stokes) is an amusing series of pictures in color by Miss Edith Farmiloe, who has also added the necessary letter-press to give those who are attracted by the book a glimpse at the meaning of a little London lad's existence. The child is of or near the gutter, but as quaint and amusing as possible, and with far greater opportunities for an exciting career than most of his more fortunate but conventional fellows ever know.

Stories of various sorts.

Of equal interest to boys and girls, since both appear in them to almost equal advantage, are a few stories, several of which are noteworthy to a more than common degree. Mr. Thomas Nelson Page has added another mite to a better understanding between the North and South with "A Captured Santa Claus" (Scribner), the civil war being the background for the really touching episode which gives the story its title. A Confederate colonel braves capture as a spy to keep a promise to his children at Christmastide, and falls in the hands of a federal general who has little ones of his own at home. But the small rebel who understands his father's plight makes it possible for him to avoid the accusation of being in the enemy's ranks out of uniform. It is a touching little tale, with excellent illustrations in color by Mr. W. L. Jacobs. — Mr. Hervey White, hitherto known as a novelist of decided but sombre power, puts his literary past behind him to write "Noll and the Fairies" (Stone), a most amusing bit of imaginative writing for which the tender infancy of Oliver Goldsmith affords a basis. Not only is it written in sparkling prose, but there are numerous bits of interpolated verse, some of it purposely nonsensical, but all charming. What is more astonishing than these, however, is Mr. White's embodiment of some sound modern child psychology in the book without in the least overweighting it. — Out of the literature surviving from the world's childhood, Miss Florence Holbrook has obtained the material for her "Book of Nature Myths" (Houghton), certainly the most suitable mental pabulum imaginable for children. From the classics, the sagas, and the legends of the American Indians, Miss Holbrook has drawn her material, beginning her little volume with simple expressions increasing in complexity and maturity of thought as they proceed. Such thorough and discriminating work can hardly have too much praise. — "Lays for Little Chaps" (New Amsterdam Book Co.) is the rather conventional sort of verse about children, done by Mr. Alfred James Waterhouse after the manner of Eugene Field. There are numerous illustrations.—"The Caxton Club" (Crowell) is a transcript of more than ordinary realism, telling of the difficulties three boys and a girl have in starting a newspaper in a little Ohio community. "Nothing," says Emerson "is so small as the smallness of a small town," and the saying might serve as the motto for this story. It is written by Mr. Amos R. Wells. — Miss Mary D. Brine's book, "Lassie and Laddie" (Dutton) is a pretty story of two little cousins and what they do in the country after a long separation. It is for very small children indeed. — Great good nature characterizes Miss Sophie Swett's "The Wonder Ship" (Crowell), an account of a little Yankee brother and sister who are carried off on a coasting voyage without the least intention on their part, and have a most astonishingly good time in consequence. — Education of a sensible sort follows upon the reading of Miss Bessie Kenyon Ulrich's "The Child and the Tree" (Crowell) the kindly offices performed by our distant cousins of the forests being made plain for even the smallest to comprehend. — "Master Frisky" (Crowell) has a dog for its leading character, as the name of the book indicates, and Mr. Clarence W. Hawkes has drawn a most attractive picture of a Scotch collie, but the tragedy which closes the story seems unnecessary.

Tales for younger girls.

Good literary quality may be found in Miss L. Allen Harker's "A Romance of the Nursery" (John Lane), wherein a poet and his quaint little daughter Fiametta come to visit children of a more prosaic type. The "romance" has nothing to do with a love story, but with the little girl's kinsfolk. It is a history to be read with pleasure. Miss Katharine M. Roberts provides illustrations of worth. —"The New Pupil" (Macmillan) of Raymond Jacbern's latest book is a little English girl who has been running wild in Italy after her mother's death, her father being too much occupied with study to take any marked interest in her. How she is tamed down to a proper sense of decorum in its full British sense is the theme of the story, which is readable and moral enough, but altogether mistaken in thinking anyone the better for being conventionalized. — Miss Barbara Yechton loses nothing of a certain admirable quality noticeable in her other work when she comes to write "Molly" (Crowell). The picture she draws is that of a little girl who spends a summer with an uncle and some cousins and makes them all her friends by her straightforward courage and small-womanliness. — Bringing a little child from the poorest parts of a large American city to a prosperous farm works much better in Miss Evelyn Raymond's "Daisies and Diggleses" (Crowell) than it has been found to in real life. It is characteristic of the little tenement house girl that she should begin planning for those she has left behind her as soon as she finds the rural districts inhabitable. —

"The I Can School" (Crowell) is Miss Eva A. Madden's name for an institution of learning in a large city where a small girl receives much more than mere book-knowledge through the wisdom of her teachers.

Books for the wee folk.

"Miss Muffet's Christmas Party" (Houghton) brings into a single little story the people that children of all sorts like to find there, and Miss Olive M. Long's pictures consort with Mr. Samuel M. Crothers's narrative in making the book one well worth having. — "The Outlook Story Book" (Outlook Co.) is a compilation of tales in prose and verse, with numerous pictures, wherein many hands have been at work. It is, as the title goes on to say, "for little people," and few of these will fail to find interest in its pages. — Of a similar sort is the "Wee Folks' Annual" (Dutton) which Mr. Alfred J. Fuller has edited and arranged, but this is intended for still smaller children. — Thirty stories of all kinds, but with children always prominent in them, have been written by Mrs. Evelyn Everett-Green and published under the title "Short Tales from Fairyland" (Dutton). Pictures in color and in black and white by Mrs. Seymour Lucas and Miss Eveline Lance make the volume a most attractive one. In "The Animals' Rebellion" (Dutton) Mr. Clifton Bingham tells in rhyme of the manner in which the Tiger, the Brown Bear, and the Wolf set about overthrowing the throne of King Leo, and the way the charge of the Giraffe cavalry upset all their hopes at the critical moment. Most elaborate and amusing are the colored pictures by Mr. C. H. Thomson which illustrate the verses.—Last year Mr. L. J. Bridgman provided both text and illustrations for "Guess," in which riddles of the kind children dearly love were asked on one page and answered when the leaf was turned. This same idea he has expanded in "Guess Again" (H. M. Caldwell Co.) with results equally happy. Especially witty are the end papers, showing the "Conun-Drum Corps" on parade.—Curious little creatures, not unlike Mr. Palmer Cox's brownies, are busy in the pages of "Kewts" (H. M. Caldwell Co.), also the invention of Mr. L. J. Bridgman. The Kewts are sent to visit all the states and territories of the Union by their inventor, and a page is devoted to a rhymed account of the industries they discover under way in each of the commonwealths they visit, with a picture showing them in the act of inspection or participation. The idea is both ingenious and instructive.

NOTES.

"The Vicar of Wakefield," with a preface by Mr. Austin Dobson and illustrations by Mr. Hugh Thomson, is published by the Macmillan Co. in a pretty and inexpensive holiday edition.

Two new preprints from the Decennial Publications of the University of Chicago are as follows: "The Lecithans," by Mr. Waldemar Koch; and "Studies in Popular Poetry," by Mr. Philip Schuyler Allen.

The American Book Co. publish a "Mental Arithmetic" prepared for elementary schools by Mr. I. C. McNeill.

A "List of Books for High School Libraries of the State of Wisconsin," prepared under the direction of State Superintendent L. D. Harvey, is a publication that will be welcomed by schools everywhere. The titles number about sixteen hundred and are intelligently annotated, the work making a volume of nearly five hundred pages.

"The Sources of Plutarch's Life of Cicero," by Professor Alfred Gudeman, is a recent publication of the University of Pennsylvania.

"Tom Grogan" and "Gondola Days" make up the fifth and sixth volumes of the new uniform edition of Mr. F. Hopkinson Smith's writings. The Messrs. Scribner are the publishers.

"Greek Myths in English Dress," edited by Professor Edward Everett Hale, Jr., is a small volume for school use made up from Hawthorne, Kingsley, and Bulfinch, and published by the Globe School Book Co.

That old-time favorite, "The Lamplighter," by Maria Susanna Cummings, is issued in a new edition by Messrs. Houghton, Mifflin & Co. An interesting "publishers' note" tells something of the author and the history of her book.

"The Poems of Ovid," edited by Professor Charles Wesley Bain, form a volume in Macmillan's "Latin Series." There are nearly two hundred pages of selected text, and a copious apparatus of notes and vocabulary.

Miss Ella M. Sexton's "Stories of California" (Macmillan) are told in simple language, and are addressed to a youthful audience. They relate not only to the early history of the State, but also to its industrial development, and are well illustrated.

Messrs. Tennant & Ward are the publishers of three practical handbooks upon certain phases of the art of photography. Their respective subjects are "The Lens," "Finishing the Negative," and "Photographic Apparatus." Mr. George E. Brown is the author of all three books.

"An Elementary Commercial Geography," by Mr. Cyrus C. Adams, published by Messrs. D. Appleton & Co., is a response to the growing need of books for instruction in the commercial courses of our high schools. It is abundantly illustrated with maps and photographs.

"The Splendid Idle Forties" (Macmillan), by Mrs. Gertrude Atherton, is a revised and enlarged edition of the volume of stories originally entitled "Before the Gringo Came." There are also illustrations, and they are of a sort that tempt one to search the text to find out what they represent.

The "Stories in Stone from the Roman Forum" (Macmillan), which Miss Isabel Lovell has prepared for young students of ancient history, presents in simple and readable form some of the results of recent archæological work in the great city. It is an excellent piece of work, and teachers will find it very helpful.

A reprint of Clarence King's "Mountaineering in the Sierra Nevada," which comes from the Messrs. Scribner, will be welcome to many readers. This fascinating work was first published in 1871, but was soon thereafter withdrawn from the market by the author, who wished to correct it in certain particulars, a task which he never found time to perform.

The extraordinary vitality of Carlyle's "French Revolution" is attested by the new editions that appear with great frequency. No year has passed of late in which one or more such reprints have not found their way to our table. The three-volume edition just published by the Messrs. Putnam is, however, much more than a reprint. It is the edition of a competent historical scholar, Mr. C. R. L. Fletcher, who has provided it with many maps and plans, and also with the critical

apparatus of notes which are absolutely necessary for the reader whose intent is historical as well as literary. The set is included in "Putnam's Library of Standard Literature," favorably known by several other reprints.

"From the Old World to the New," by Miss Marguerite Stockman Dickson, is a book for children in elementary schools. It deals with the period of early American exploration and settlement, and has a great many pictures of a kind calculated to attract the childish interest. It is published by the Macmillan Co.

"The American Jewish Year Book" for 5663, edited by Dr. Cyrus Adler for the Jewish Publication Society of America, is chiefly devoted to information concerning the Jewish organizations of the country. Its special features include articles on "The Jewish Population of Maryland" and "The History of the Jews in the United States."

Miss Katharine Prescott Wormeley has undertaken to translate the "Impressions de Voyage" that Alexandre Dumas produced in such profusion during the earlier part of his career, and the first volume of this venture, "The Speronara," is now at hand from Messrs. Little, Brown, & Co. May it speedily be followed by all the others!

"How to Live," by the Rev. Edward Everett Hale, is a series of fifteen papers prepared for Chautauquans a number of years ago. These little homilies on the conduct of life are characterized by Dr. Hale's well known practical sense and felicity of phrasing. They are now collected into a volume which is published by Messrs. Little, Brown, & Co.

Condensations of standard works do not as a rule meet with our favor, but we are willing to make an exception in the case of "A Short Life of Abraham Lincoln," just published by the Century Co. This is a single-volume edition of the ten-volume work by Messrs. Nicolay and Hay, the abridgment having been made by Mr. John G. Nicolay. The complete work is so much more than a mere biography, that the present condensation is not only justifiable but even praiseworthy. Even now there are nearly six hundred pages of the biography, which ought to be enough for the majority of readers.

The volume of "Select Translations from Old English Poetry" (Ginn) which has been edited by Messrs. Albert S. Cook and Chauncy B. Tinker, presents a selected series of versions, partly familiar and partly made for the present work, from the literature created by those men who were English poets centuries before Chaucer was born. The selections are typical, and cover a wide range of theme and literary form. Beowulf is represented by a few brief extracts, the battles of Rounanbush and Maldon are given in full, there are many passages from the Cædmon, Andreas, and Elene manuscripts, and lyrics both secular and religious. A very fair notion of the body of old English poetry is thus given within a brief compass, and the book will prove a boon to both special students and general readers.

The "Nonsense Anthology" (Scribner) of Miss Carolyn Wells is a book that will bring joy to both young and old. Miss Wells has an appreciation of fooling that is not a common attribute of her sex, and a sense of humor that is exemplified by many delightful productions of her own. In making the selections for the present volume she has shown excellent judgment and a wide acquaintance with the special sort of verse that is concerned. She gives us examples from a wide range of authors, including several seventeenth century examples, and coming down through Lear, "Lewis Carroll," and Gilbert to such whimsical writers of today as Mr. Gelett Burgess and Mr. Oliver Herford. Macaronic verse is also illustrated, and there is a clever Latin version of "Jabberwockey" called "Mors Iabrochii." This is anonymous, and, in fact, the number of anonymous pieces included is noticeably large. There is also an excellent profusion of "Limericks."

Professor Hjalmar Edgren, having given us, with the collaboration of Professor Percy Burnet, one of the best of modern French and English dictionaries, now comes forward with "An Italian and English Dictionary" (Holt), which he has prepared with the help of Dr. Giuseppe Bico and Mr. John L. Gerig. Such a work as this was greatly needed, and is (unlike its French companion) practically without a rival. Although not an etymological dictionary, sufficient attention is given to etymology to satisfy the needs of the ordinary student, and English cognates, when not perfectly obvious, are emphasized by being given in small capitals. Pronunciation is indicated by subscript signs, and accentuation is carefully marked. The vocabulary is large, and includes such obsolete forms as the student is likely to meet with in the older classics.

List of New Books.

[*The following list, containing 256 titles, includes books received by* The Dial *since its last issue.*]

BIOGRAPHY AND MEMOIRS.

Memoirs of Paul Kruger, Four Times President of the South African Republic. Told by Himself. With photogravure portrait, large 8vo, gilt top, uncut, pp. 441. Century Co. $3.50 *net*.

Memories of a Hundred Years. By Edward Everett Hale. In 2 vols., illus. in photogravure, etc., large 8vo, gilt tops. Macmillan Co. $5. *net*.

Life and Letters of James Martineau, LL.D., S.T.D., etc. By James Drummond, M.A., and C. B. Upton, B.A. In 2 vols., with portraits, large 8vo, gilt tops, uncut. Dodd, Mead & Co. $8. *net*.

Mallet du Pan and the French Revolution. By Bernard Mallet. With photogravure portrait, 8vo, gilt top, uncut, pp. 368. Longmans, Green & Co. $5.

La Grande Mademoiselle, 1627–1652. By Arvède Barine; trans. by Helen E. Meyer. Illus., 8vo, gilt top, uncut, pp. 448. G. P. Putnam's Sons. $3. *net*.

Edward Bowen: A Memoir. By Rev. W. E. Bowen, M.A. Illus. in photogravure, etc., large 8vo, uncut, pp. 417. Longmans, Green & Co. $5.

Samuel Richardson. By Austin Dobson. 12mo, gilt top, uncut, pp. 214. "English Men of Letters." Macmillan Co. 75 cts. *net*.

John Greenleaf Whittier. By Thomas Wentworth Higginson. 12mo, gilt top, uncut, pp. 195. "English Men of Letters." Macmillan Co. 75 cts. *net*.

Memoirs of a Contemporary: Being Reminiscences by Ida Saint-Elme, Adventuress, of her Acquaintance with Certain Makers of French History, and of her Opinions concerning Them; from 1790 to 1815. Trans. by Lionel Strachey. Illus., large 8vo, gilt top, uncut, pp. 237. Doubleday, Page & Co. $2.75 *net*.

A Doffed Coronet: A True Story. By the author of "The Martyrdom of an Empress." Illus., 8vo, gilt top, uncut, pp. 545. Harper & Brothers. $2.25 *net*.

My Life in Many States and in Foreign Lands. By George Francis Train. Illus., 12mo, pp. 348. D. Appleton & Co. $1.25 *net*.

The Life and Writings of Alexander Dumas (1802–1870). By Harry A. Spurr. Illus., 8vo, gilt top, pp. 382. Frederick A. Stokes Co. $2. *net*.

Tolstoi as Man and Artist; with an Essay on Dostoievski. By Dmitri Merejkowski. 12mo, pp. 310. G. P. Putnam's Sons. $1.50.

Thoreau, the Poet-Naturalist; with Memorial Verses. By William Ellery Channing. New edition; edited by F. B. Sanborn. With portrait, 8vo, uncut, pp. 397. Boston: Charles E. Goodspeed. $2. *net.*

Andrew Carnegie, the Man and his Work. By Barnard Alderson. Illus., large 8vo, gilt top, uncut, pp. 232. Doubleday, Page & Co. $1.40 *net.*

George Romney. By Sir Herbert Maxwell. Illus. in photogravure, etc., 12mo, gilt top, uncut, pp. 239. "Makers of British Art." Charles Scribner's Sons. $1.25 *net.*

Reminiscences: Musical and Other. By Fanny Reed. With portraits, 12mo, gilt top, uncut, pp. 158. Knight & Millet. $1.50.

Roger Wolcott. By William Lawrence. Illus., 12mo, pp. 238. Houghton, Mifflin & Co. $1. *net.*

HISTORY.

The Cambridge Modern History. Planned by the late Lord Acton, LL.D.; edited by A. W. Ward, Litt. D., G. W. Prothero, Litt. D., and Stanley Leathes, M.A. Vol. I., The Renaissance. Large 8vo, gilt top, uncut, pp. 807. Macmillan Co. $3.75 *net.*

Historical Essays and Reviews. By Mandell Creighton, D.D.; edited by Louise Creighton. 12mo, uncut, pp. 356. Longmans, Green & Co. $2.

Historical Introduction to the Rolls Series. By William Stubbs, D.D.; collected and edited by Arthur Hassall, M.A. Large 8vo, uncut, pp. 534. Longmans, Green & Co. $5.

Rhode Island: Its Making and Its Meaning. By Irving Berdine Richman; with Introduction by James Bryce, M. P. In 2 vols., 8vo, gilt tops, uncut. G. P. Putnam's Sons. $4.50 *net.*

The True History of the American Revolution. By Sydney George Fisher. Illus., 8vo, gilt top, uncut, pp. 437. J. B. Lippincott Co. $2. *net.*

Good Order Established in Pennsylvania and New Jersey. By Thomas Budd. Reprinted from the original edition of 1685; with Introduction and Notes by Frederick J. Shepard. Large 8vo, uncut, pp. 80. Cleveland: Burrows Brothers Co. $2.

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Writings of James Madison. Edited by Gaillard Hunt. Vol. III., large 8vo, gilt top, uncut, pp. 471. G. P. Putnam's Sons. $5. *net.*

The Life and Repentaunce of Marie Magdalene. By Lewis Wager; Reprinted and Edited, with Introduction, Notes, and Glossarial Index, by Frederic Ives Carpenter. 8vo, pp. 91. "Decennial Publications." University of Chicago Press. $1. *net.*

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